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GO WORLD

JANUARY-FEBRUARY 1980 NO.17





Rin's smiling face is seen for the first time in the Kisei title match. Joining in the postmortem are Kato (extreme left) and Takemiya (extreme right).

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The covers: Two anonymous prints from the collection of William Pinckard. Photographs by James McDonald. The front cover features Okada Magotaro Toyonari, an historical (or literary) figure we have not been able to trace. The back cover shows Saigo Takamori, playing go in his Kagoshima camp. Saigo Takamori, an important figure in the Meiji Restoration, was well-known for his liking for go. He withdrew from the ruling oligarchy in 1873, then led an abortive samurai rebellion against the government in 1877 which was put down at great loss of life on both sides by the conscript Imperial Army. With a small number of his followers, Saigo was trapped by the enemy at Kagoshima. While waiting for the final attack, he passed his time composing poetry and playing go, then committed seppuku to avoid capture.

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GO WORLD NEWS

Rin Kaiho Kisei Challenger

Shuko Takes Early Lead

Rin Kaiho completed his domination of the three separate stages of the 4th Kisei tournament — he won the 9-dan section in the first stage, then came second to Hashimoto in the second stage — by defeating Hashimoto Shoji 9-dan in the third game of the playoff to decide the challenger for the Kisei title. The results in the playoff, which is the culmination of the third stage, were as follows:

Game 1 (29th Nov.). Rin (B) won by 6½ points.

Game 2 (6th Dec.). Hashimoto (B) won by resig.

Game 3 (20th Dec.). Rin (B) won by resig.

Rin Kaiho now must meet the challenge which so far has proved too much for Hashimoto Utao, Kato and Ishida: how to overcome Fujisawa Shuko in the only tournament he takes seriously. If one judged solely by the tournament statistics for 1979, the task would not appear too formidable. Putting aside his failure to win a title, Rin had an excellent year last year. With 39 wins (to 19 losses), he had the highest total of wins of any professional. In contrast, Shuko had an abysmal record, with a paltry 9 wins to 16 losses. Moreover, four of these wins came in the Kisei title match itself. After it ended on the 2nd March, Shuko was only able to win 4 out of 16 games for the remainder of the year — hardly the performance one would expect from the supposed number one player. In effect, Shuko's love of sake robbed the go world of one of its stars.

However, nobody was writing Shuko off this

time. Last year Ishida was the favourite before the match, for similar reasons, and Shuko trounced him 4–1. Shuko only has to win four games a year to stay on top of the go world and so he puts a year's worth of effort into the Kisei title match. He declared war against his main foe even earlier than usual, going on the waggon in mid-November, and he also went over all of Rin Kaiho's recent games.

This effort has paid off, for Shuko went into an early lead in the title match. In the first game he produced a brilliancy in the fuseki, setting up an easy win. There was an anxious moment when he made one of his famous 'poka' or blunders in the endgame, but fortunately for him Rin failed to take proper advantage of it. This was the only flaw in a Shuko masterpiece.

In the second game, Shuko out-Rinned Rin, pulling off an upset victory in an unfavourable position, but Rin compensated for this by staging an upset himself in the third game. Everything depends on whether Rin can even the series in the fourth game.

Results:

Game 1 (Jan. 16, 17). Fujisawa (B) won by resig.

Game 2 (Jan. 30, 31), Fujisawa (W) won by ½ point.

Game 3 (Feb. 5, 6). Rin (W) won by resignation.

Sakata Leads Honinbo League

Despite his setback in last year's Meijin title match, Sakata's good form is continuing and with three straight wins he has got off to the best start in the Honinbo league. He is closely followed

35th Honinbo League (as of 31st January)

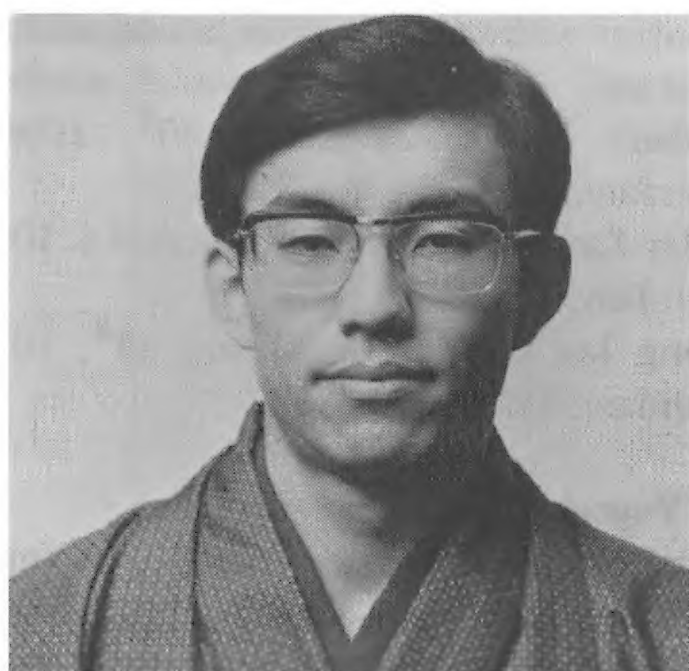
Rank	Name	R	I	T	S	C	F	S	K	Score
1	Rin	—							1	1 — 0
2	Ishida		—			0	1	0		1 — 2
3	Takemiya			—				1	1	2 — 0
4	Sakata				—	1	1		1	3 — 0
5	Cho		1		0	—				1 — 1
5	Fujisawa H.		0		0		—	1		1 — 2
5	Shiraishi		1	0			0	—		1 — 2
5	Kobayashi	0		0	0				—	0 — 3

Note: the players are ranked according to their results in the previous league.

5th Meijin League (as of 31st January)

Rank	Name	S	K	T	R	C	H	K	H	Y	Score
1	Sakata	—							0		0 — 1
2	Kato		—	0		0					0 — 2
3	Takemiya		1	—				1			2 — 0
4	Rin				—						
5	Cho		1			—	1				2 — 0
6	Hashimoto U.					0	—			0	0 — 2
7	Kobayashi			0				—		1	1 — 1
7	Hane	1							—		1 — 0
7	Yamashiro						1	0		—	1 — 1

Note: the players are ranked according to their results in the previous league.



Takemiya Masaki — a good start in both leagues

by another former Honinbo, Takemiya, who has two wins.

5th Meijin League

After our chart was made up, the first game in the third round of the 5th Meijin League was played on the 7th February and Cho Chikun defeated Sakata to take the sole lead. One step behind him is Takemiya, who seems to be in good form recently. In a repeat of his disastrous start in the previous league, the formidable Kato has stumbled at the starting gate, with losses to Takemiya and Cho.

Judan Challenger: Otake or Kudo?

Otake Meijin and Kudo Norio have reached the playoff to decide the challenger for the Judan Title. Otake defeated Kudo in the final of the winners' section (the game is given on page 26),



Kudo — a second chance to become Judan challenger

but Kudo surfaced again by defeating Rin Kaiho and Hashimoto Shoji in the parallel losers' section. The winner of the playoff will be faced with the daunting task of taking on Kato Masao in the best-of-five series.

1979 Oteai Prize-winners

First place in the top division of the 1979 Nihon Ki-in oteai (rating tournament) was taken by Cho Chikun 8-dan, with 2nd place going to Haruyama Isamu 8-dan (who also won a prize for winning all eight of his games — he did not come first because points for a win differ according to the colour one holds) and 3rd place being taken by Yamashiro Hiroshi 6-dan. The bottom division was won by Narusawa Yasuhiko 3-dan, with Tei Meiko 2-dan in 2nd place and Kanda Ei 4-dan in 3rd.

Kansai Ki-in Dominating NHK Cup

Hashimoto Shoji's defeat in the Kisei playoff must have been quite a blow for the Kansai Ki-in, which has not had a major title since Hashimoto Shoji won the Judan title in 1973. However, their success in the 27th NHK Cup must be some consolation. Three of their players, Hashimoto Shoji, Ushinohama Satsuo 9-dan and Tono Hiroaki 9-dan (winner of the 26th NHK Cup) have reached the semifinals. In one semifinal Tono will meet the sole remaining Nihon Ki-in player, Cho Chikun, while the other has already been played, with Hashimoto defeating Ushinohama.

5th Kisei Tournament, Stage One

The 4th Kisei title match is still in progress, but the 5th Kisei tournament is already under way and the following dan-winners have already been decided (finals played on the 23rd January).

1-dan: Shinkai Hiroko

2-dan: Ikezaki Tokinori

3-dan: O Mei-en

4-dan: Kobayashi Kenji

Both Westerners playing in the tournament were eliminated by the winners of their groups. James Kerwin reached the semifinal of the 1-dan section but lost to his fellow Iwamoto disciple Shinkai, while Manfred Wimmer had the misfortune to run into Ikezaki in his first game.

Rehm Wins 1980 London Open Go Congress

The 1980 London Open Go Tournament was held at the Inter Varsity Club from Saturday, 29th December, to Tuesday, 1st January, and was very well attended, with 124 entrants, including 48 from other countries. The winner of the upper dan section and London Open Go Champion for 1980 was Robert Rehm 5-dan of Amsterdam, who won all seven of his games. Other players to score seven wins were U. Olsson 5-kyu and E. Shaw 10-kyu.

The Lightning Tournament was won by Adam Pirani 4-dan of Britain, who beat Jerome Hubert 3-dan of France in the final.

9th Elsevier International Tournament

This year's tournament will be held from the 15th to the 18th May over six rounds, all games even. The venue (the same as last year) is:

Sporthal Oost

Oranje Vrijstaatkade 27

1093KS Amsterdam



Making the Dutch presence felt in Europe – Robert Rehm follows up his victory in last year's Hamburg Affensprung tournament and his 3rd place in the European Go Championship by winning the 1980 London Open Go Championship.

Contact addresses for information and applications are:

Robert Luttik, Javastratt 40^{II}, 1094 HJ Amsterdam. Tel. 020-949195

Peter Zandveld, Alpert van Metzhöf 6, 1065AP Amsterdam. Tel. 010-152941

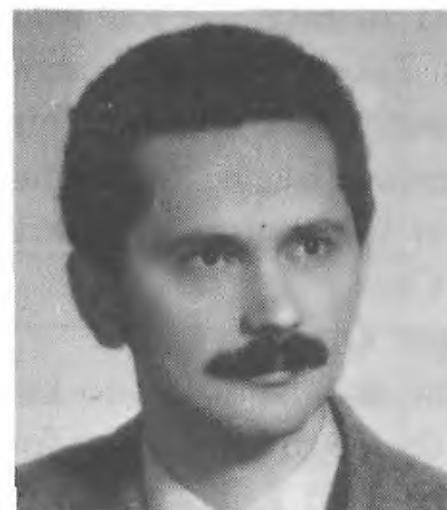
Meng Ing Chu, Waterlooplein 49^{II}, 1011PA Amsterdam, Tel. 020-248392

1979 Yugoslav Team Championship

Twelve teams competed in the 1979 Yugoslav Team Championship, which was held from the 29th November to the 1st December at Maribor. First place in Division One was taken by Gordowa, while Ljubljana came second and Maribor third.

1979 Slovenian Championship

First place in this tournament, held at Bled from the 14th to the 16th December, was taken by Mutabzija 5-dan, who is also the Yugoslav Champion. Suc 4-dan was second and equal third were Bisjak 5-dan, Ekart 4-dan and Flajs 3-dan.



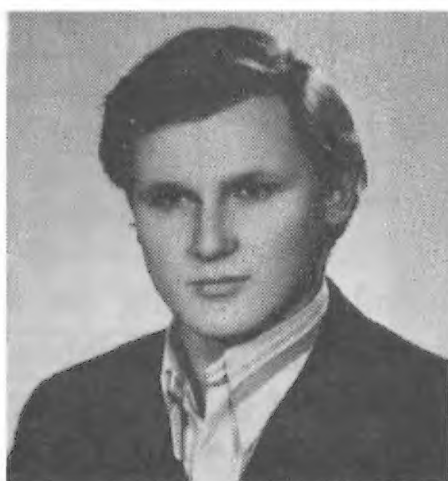
Zoran Mutabzija

The 2nd World Amateur Go Championship
25th – 29th March, 1980
The Nihon Ki-in, Tokyo

The line-up of competitors in this championship has now been finalised. There are thirty-two players from twenty countries, together with seven guest officials on the tournament committee.

Competitors

1979 European Champion: Jurgen Mattern 6-dan
 Austria: Helmut Hasibeder 5-dan
 Czechoslovakia: Vladimir Lassak 4-dan
 Denmark: Frank Hansen 5-dan
 F. R. Germany: Bernd Wolter 4-dan
 France: Jean Michel 3-dan
 Netherlands: Ronald Schlemper 5-dan
 Poland: Janusz Kraszek 4-dan
 Switzerland: Hanspeter Baumann 3-dan
 United Kingdom: Matthew Macfadyen 5-dan
 Yugoslavia: Zoran Mutabzija 5-dan

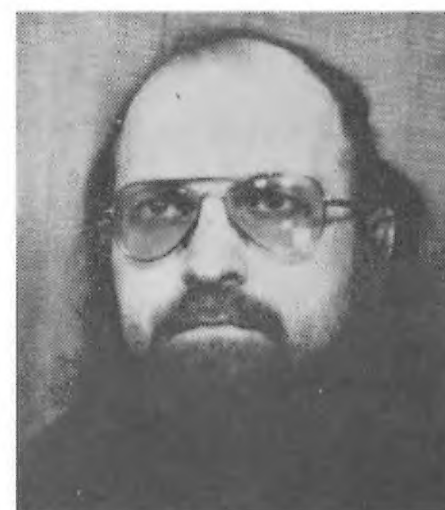


Janusz Kraszek of Poland

Canada: Se-Ju Lee 6-dan
 U.S.A.: Kyung Kim 7-dan
 Takao Matsuda 6-dan
 Ned Phipps 5-dan
 Argentina: Fernando Aguilar 5-dan
 Eduardo Lopez Herrero 3-dan
 Brazil: Jung-yoon Chang 7-dan
 Takeshi Matsui 4-dan



Eduardo Lopez Herrero of Argentina



1979 European Champion Jurgen Mattern

Australia: John Power 3-dan
 New Zealand: Graeme Parmenter 3-dan
 Hong Kong: Kwok-cheung Lam 6-dan
 Republic of Korea: Seun-beum Kang 5-dan
 Keun-seuk Han 5-dan
 Sang-choul Lee 4-dan
 Peoples Republic of China: Chai-jui Ch'en
 Hsiao-kuang Liu
 Ch'un Wang
 Japan: Fumiaki Imamura 6-dan
 Hajime Yasunaga 7-dan
 Shoji Komori 5-dan
 Kayoko Tsutsumi 5-dan

Guest Officials

Europe: Karl-Ernst Paech (F.R. Germany)
 North America: Dennis Bjerstedt (Canada)
 South America: Federico Lasagues (Argentina)
 Oceania: Robert Talbot (New Zealand)
 Asia: Nam-choul Cho (pro. 8-dan, Korea)
 Tsu-te Ch'en (China)
 Ichiro Yoshikuni (Japan)
 (Note: All names are given with the surname last)



Kayoko Tsutsumi, Japanese Women's Champion

4th Meijin Title Game Five

This game was played less than a week after the conclusion of the fourth game, which gave the challenger very little time to recover from his fatigue, let alone from the psychological blow of his defeat. Since this was also the first kadoban, Sakata must have been under a lot of pressure.

White: Sakata Eio 9-dan

Black: Otake Hideo Meijin

komi: 5½; time: 9 hours each

played at the Ryuseki Inn at Ito on the Izu peninsula

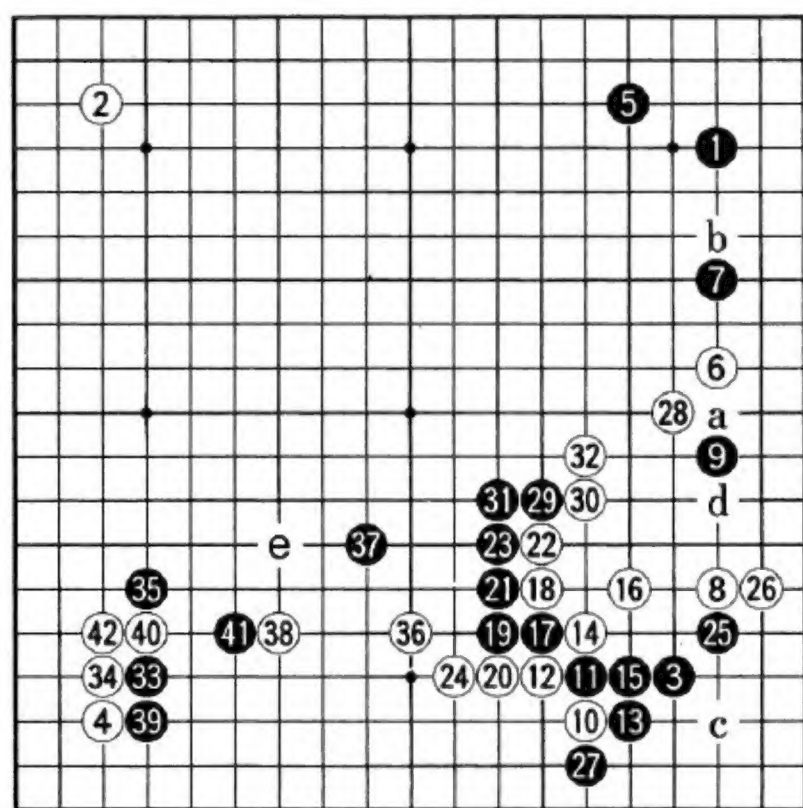


Figure 1 (1 – 42)

Figure 1 (1 – 42). A fighting fuseki

Black 3. Otake's first star-point opening move in the series. Sakata counters with his traditional favourite, the 3–3 point fuseki. One of the refreshing features of this series was that the players tried something different in the fuseki in each game.

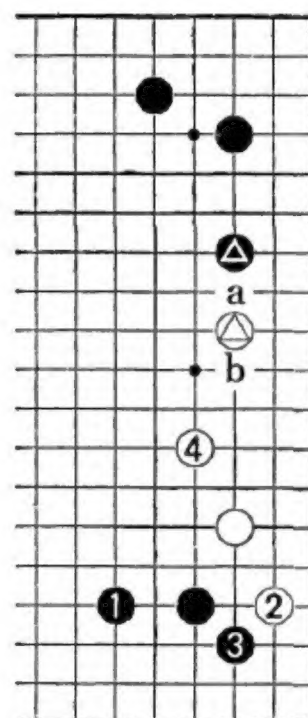
White 6. Already Sakata is planning something. The most common move here is White 'a'.

Black 7. Otake felt disinclined to follow the conventional strategy of attacking from the wider side with 9. White would of course answer 9 at 'b'; if Black later tried to build up a moyo at the bottom, he would be left with the invasion point of 'c'. Apparently Otake disliked this prospect.

White 8 is an all-out move. If White simply

extended to 'd', Black would play 8, which would be unbearable for White.

Black 9. Black 1 in Dia. 1 is out of the question, as it would let White get ideal shape with 2 and 4. If, however, Black ▲ were at 'a' and White △ at 'b', making White's position more narrow, then Black 1 would be feasible.



Dia. 1

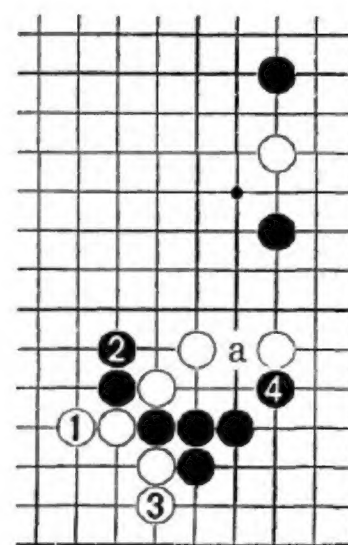
White 18 and 20, relying on a favourable ladder, are very aggressive. If White played the more sedate move at 1 in Dia. 2, Black would get a reasonable result with 2 and 4, as he could aim at Black 'a'.

Black 21 was the first major problem point of the fuseki, so Otake took one hour seventeen minutes to think about it. The natural move is the hane at 1 in Dia. 3, which White will answer with 2 and 4. Black must defend the corner with 5, so White just about settles his group with 6 while leaving Black with floating stones in the centre. White can also reduce the corner with 'a', so all in all this result does not appeal to Black. Instead of 1 –

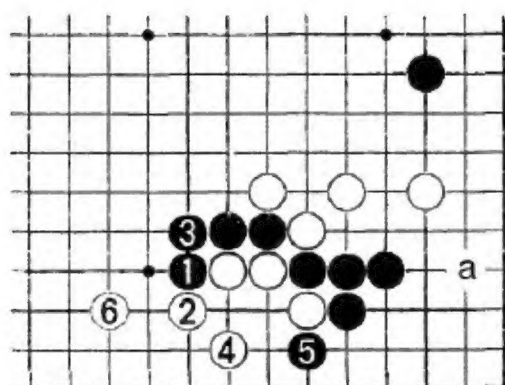
Dia. 4. If Black 1 and 3 here, White plays 4. Black gets nice moves at 5 and 7, but then White 8 is troublesome. Black 'a' is of course bad, as White peeps at 'b'.

Black 27. Essential – Black cannot permit White 27.

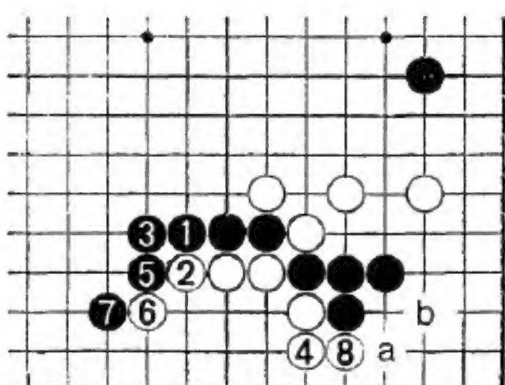
Black 29 and 31 give White an excellent extension, but there is a reason for these moves. They give Black the threat of the ko with 1 to 5 in Dia. 5. This threat is constantly in the minds



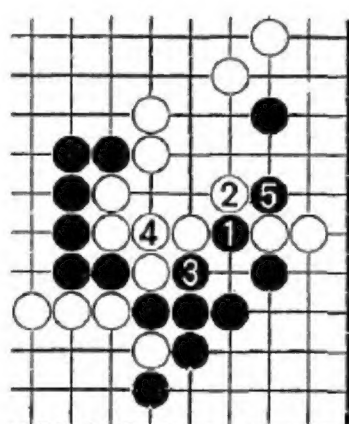
Dia. 2



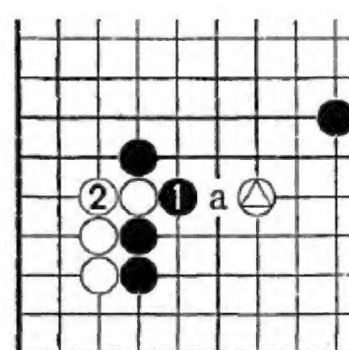
Dia. 3



Dia. 4



Dia. 5



Dia. 6

of both players during the first half of the middle game.

Black 33 could also be at 36, but Black attacks the bottom white group on a much larger scale with 33 to 37. However, White gets good shape with 36 and 38.

Black 39. Continuing the attack with 39 at 'e' would be over-optimistic — if anything, Black's position would be weaker than White's.

Black 41 may look strange, but it is correct. In fact, a number of readers of the progress report on the game which appeared in the Asahi on the morning of the 25th rang up enquiring whether



During the lunch-break on the first day Sakata and Otake look around the garden of the Ryuseki Inn.

it was a misprint. Otake commented that Black 1 in Dia. 6 would be a mistake. After 2, the cutting points above and below 1 would be miai for White, while White Δ would occupy the vital point. If White is going to connect at 2 anyway, Black 1 would be of more use at 'a', where it would have a stronger effect on White Δ .

White 42 was the last move on the first day. Otake was ahead of Sakata in time used, with four hours exactly to Sakata's three hours ten minutes.

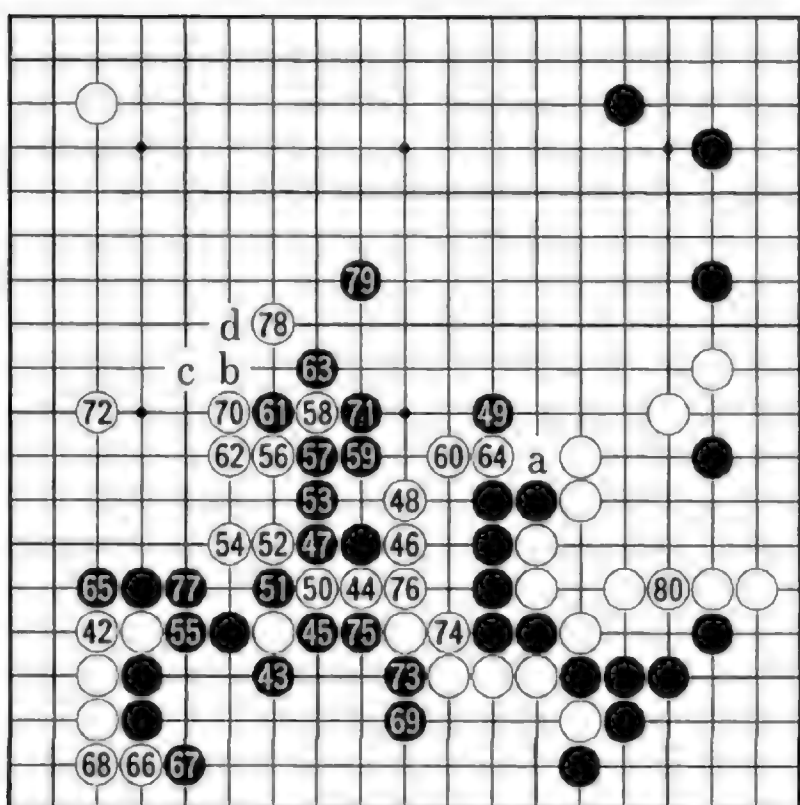
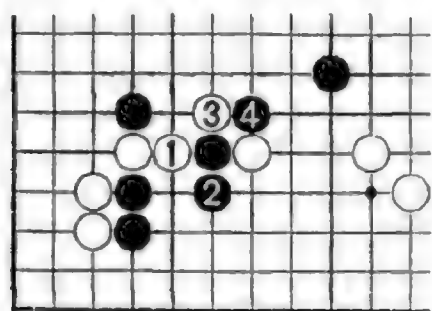


Figure 2 (42 - 80)



Dia. 7

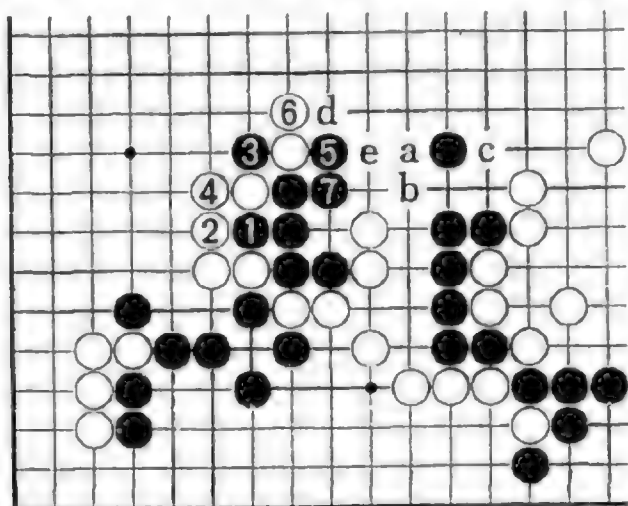
Figure 2 (42 - 80). The threat of the ko

White 42. Pushing through at 1 in Dia. 7 is not profitable. Black plays 2, then if 3 cuts at 4. This fight would be disadvantageous for White.

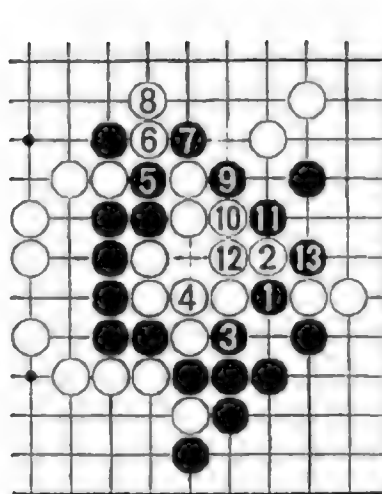
White 44. If at 45, Black makes good shape with 55.

Black 45. If at 47, White makes good shape with 51. Both players are being very obstinate, but White achieves his aim of breaking through into the centre with 46 and 48.

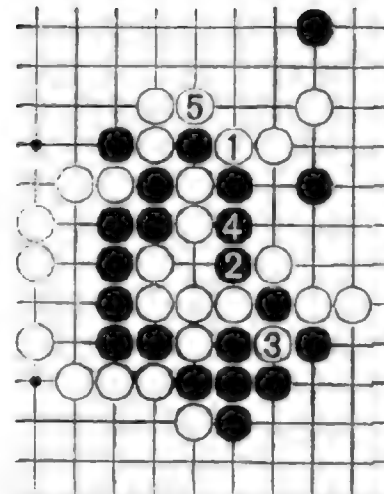
Black 59. Playing 1 and 3 in Dia. 8 is bad style, as these moves help White to build thickness. The sequence to 7 would follow, after which White has a troublesome move at 'a'. Alternatively, he could peep at 'b' - the continuation Black 'c',



Dia. 8



Dia. 9



Dia. 10 6:ko

White 'd', Black 'e', White 'a' would lead to a difficult fight.

Black 61 - White 64. Black sacrifices six stones, but this makes the threat of the ko in the bottom right all the more menacing.

Dia. 9. Black sets up the ko with 1 to 13. Since White takes the ko first, Black needs just one ko threat before he can initiate the ko. He would of course ignore any ko threat that White made.

Dia. 10. If White 1 here instead of 10 in Dia. 8, Black counters with 2 and 4, making it his turn to take the ko after 5.

Black 69 may look a little negative, but it gives Black an excellent continuation with 73 and 75, while also giving him the option of connecting underneath to the corner group.

White 74. If at 'a', Black will cut at 74, then squeeze underneath.

Black 77. Otake very much regretted this move, which he censured as timid. Since Black has the threat of the ko in Dia. 9, he should play more boldly. White 78 is an excellent move, so he should have forestalled it with Black 'b' - White 'c' - Black 'd' instead of 77.

White 80 eliminates White's main anxiety, the threat of the ko. At this stage White has a clear lead - in fact, his play so far has been almost flawless.

Figure 3 (81 - 100). The game becomes even.

Black 81, 83, White 84: all mistakes according to Otake. Since Black 'a' is also sente, Black 81 should be held in reserve. Black 83 next is impudent - White should ignore it and play 'b' at the top.

Dia. 11. Black cannot kill White with 1. After 2 to 7, White has the cut at 8, so Black cannot connect after White 12. Therefore -

Dia. 12. The correct move in the corner is Black 1, but White can still get a ko with 2 and 4. White

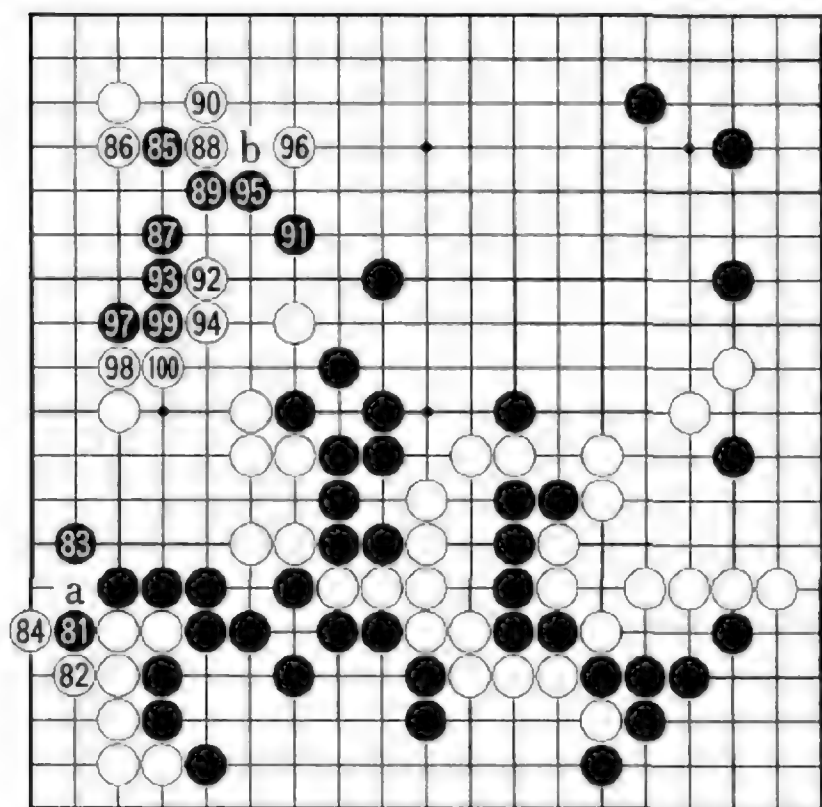
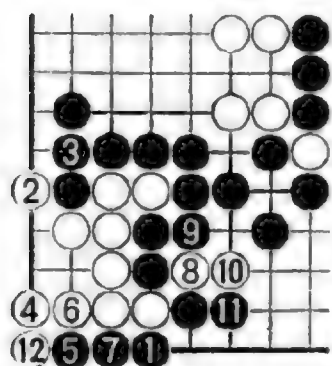
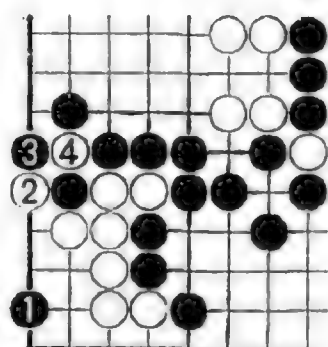


Figure 3 (81 - 100)



Dia. 11



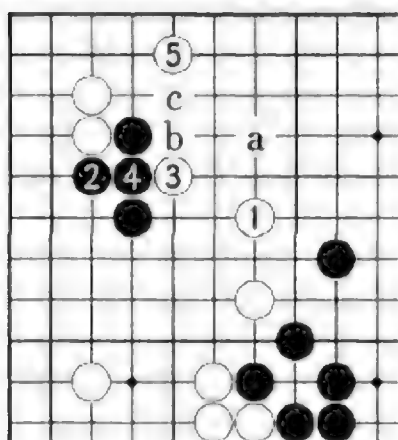
Dia. 12

would not have to fear this ko.

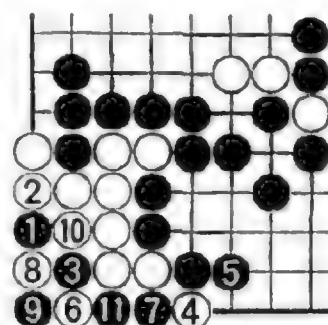
However, White 84 is not as bad a mistake as White 88. The latter move gives Black the superb attacking move at 91 and although White is able to live with 92 etc., Black just about catches up. Instead of 88—

Dia. 13. The crucial point is White 1, which would have kept White in the lead. Black's continuation is difficult. If he makes the standard move at 2, he has a hard time when White attacks with 3 and 5. If instead Black played 2 at 'a', White 'b' would then be just right, for after Black 3, White 'c', White 1 would be right at the vital point.

Black 91. The position when Black occupies this point is quite a contrast to Dia. 13.



Dia. 13



Dia. 14

12: at 6; 13 at 11;
14: at 7

Figure 4 (101 - 117). Two mistakes

Black 1. Otake: 'Attacking at 'a' would place White's group in considerable danger, but I did not feel that I could capture it. If connecting at 'b' were sente, I would have had a chance, but Black 'b' would not affect the corner. If Black attacks with 1 in Dia. 14, the result is a double ko, so White lives.'

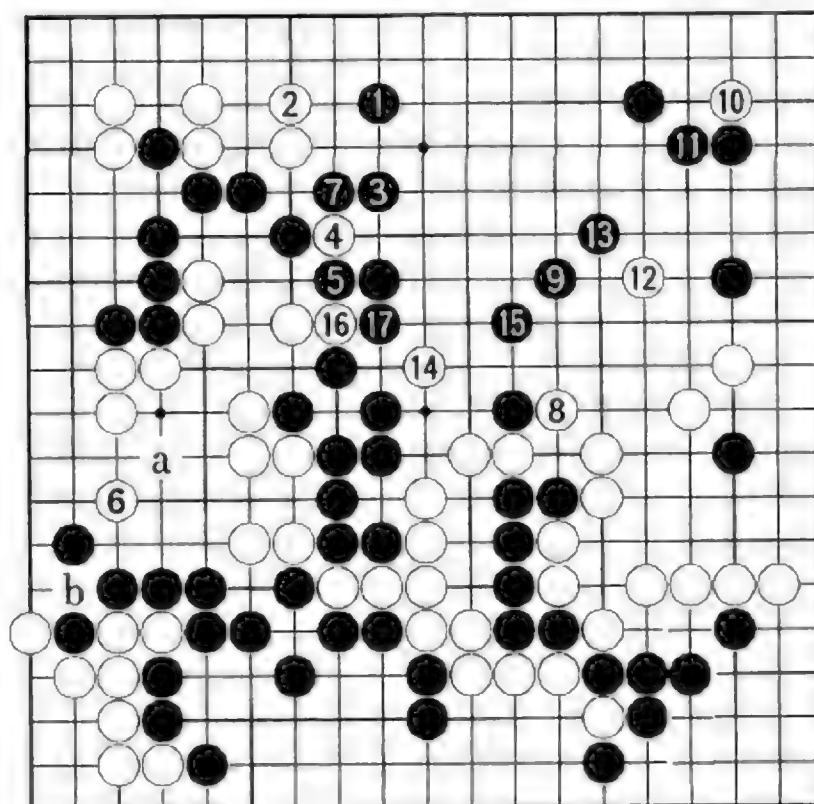
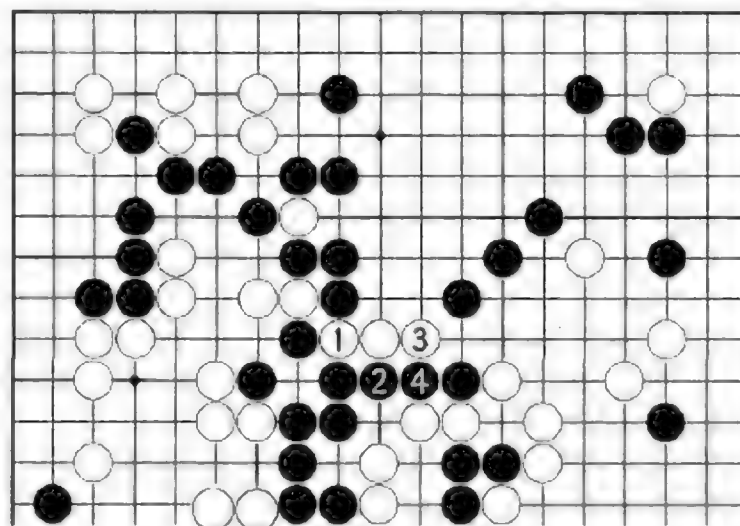


Figure 4 (101 - 117)

White defends at 6 anyway, finally bringing an end to the fight that started in the fuseki. The game will now be decided by how much territory Black gets with his moyo at the top.

Black 15 is a bad move — Black should simply connect to the left of 14. Ironically, however, this mistake had the effect of inducing White to make the losing move. When Sakata played 16, he hallucinated that he could cut at 1 in Dia. 15, but Black can counter with 2 and 4, capturing him. Just why 15 was bad and why 16 was even worse will be explained on the next page.



Dia. 15

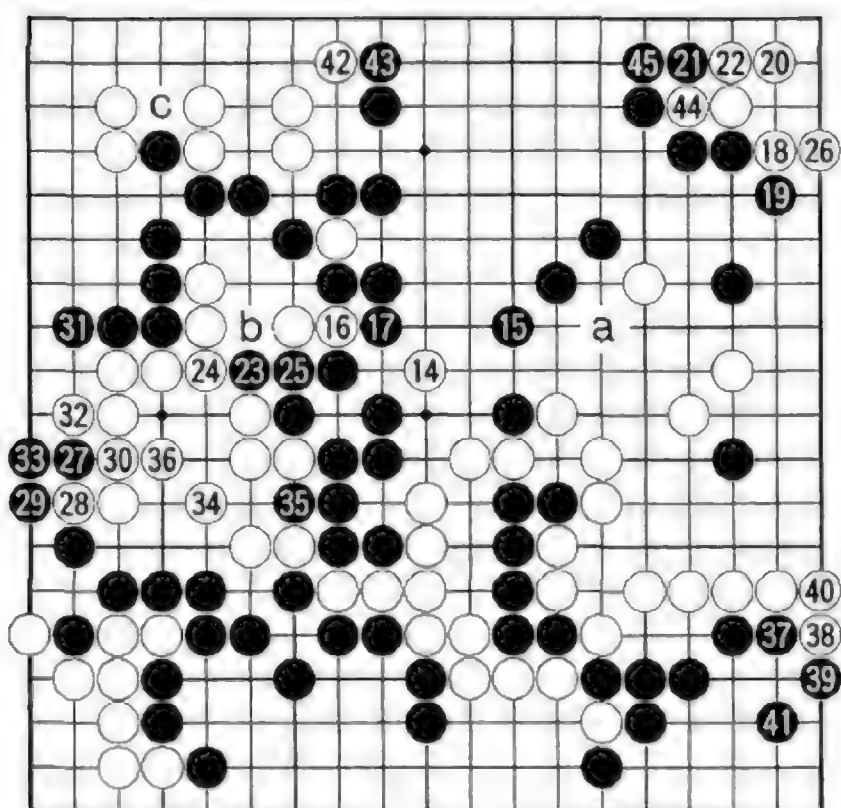


Figure 5 (114 - 145)

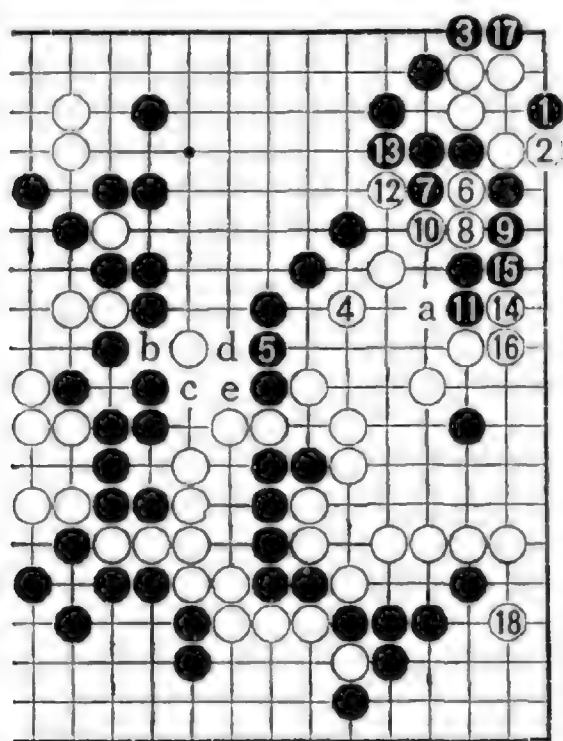
Figure 5 (114 - 145). *Otake's accurate judgement*

Black 15. This is bad because it gives White forcing moves around 'a', which might have been a severe handicap to Black.

White 16. As mentioned earlier, pushing through is pointless if White cannot cut, but more serious is the fact that White reduces his own liberties, thus providing Black with an unexpected opportunity.

Black 23. The professionals following the game were only looking at the top right corner, that is, they were analysing the variations from Black 1 in Dia. 16, so it must have been quite a surprise for them when Otake played 23 in the centre. However, there was some very shrewd analysis behind this move.

Dia. 16. Black could capture the corner group with 1 etc., but after 17 White will jump into the bottom at 18, while White 'a' is also sente.



Dia. 16

Otake concluded that he would not gain anything by playing this way. Note that the key to White's strategy in this diagram is the fact that White 4 ('a' in the figure) is sente. If Black omits 5 White captures his centre group with White 'b', Black 'c', White 'd', Black 'e', White 5.

For the above reasons Otake preferred not to follow this diagram and fortunately White's slip with 16 gave him the option of playing 23. White cannot intercept at 25 because of his shortage of liberties (Black would start a ko with 'b' — he has one absolute ko threat at 'c', but White has none). When Otake played 23 and 25, he calculated that he could win even if White lived with 26. For one thing these moves leave Black with the option of picking up two stones with 'b' (thus rendering 14 innocuous at the same time); for another they set up a series of pressure plays against White's group on the left side, beginning with 27.



Otake Meijin

Figure 6 (146 - 200). *The game is decided.*

Black 55. Black takes yet more profit from his attack with 23 and 25 in the previous figure, picking up two stones in sente with 59 and 61. When Black switches to 63, he has a definite lead.

White 66 lets Black increase his lead a little. White has to answer 85 at 86 later in any case, so 66 is small. White should block at 'a' instead.

Black 77. If at 92, White defends at 'b' and can then rescue White 72.

Black 79. Otake went into byo-yomi on this move.

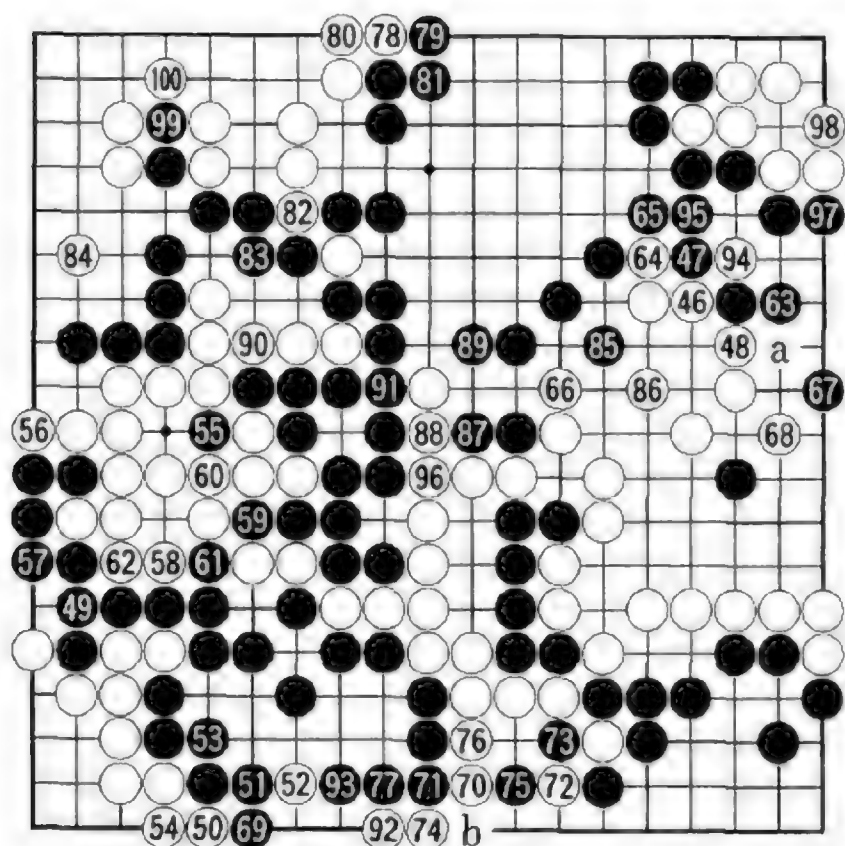


Figure 6 (146 – 200)

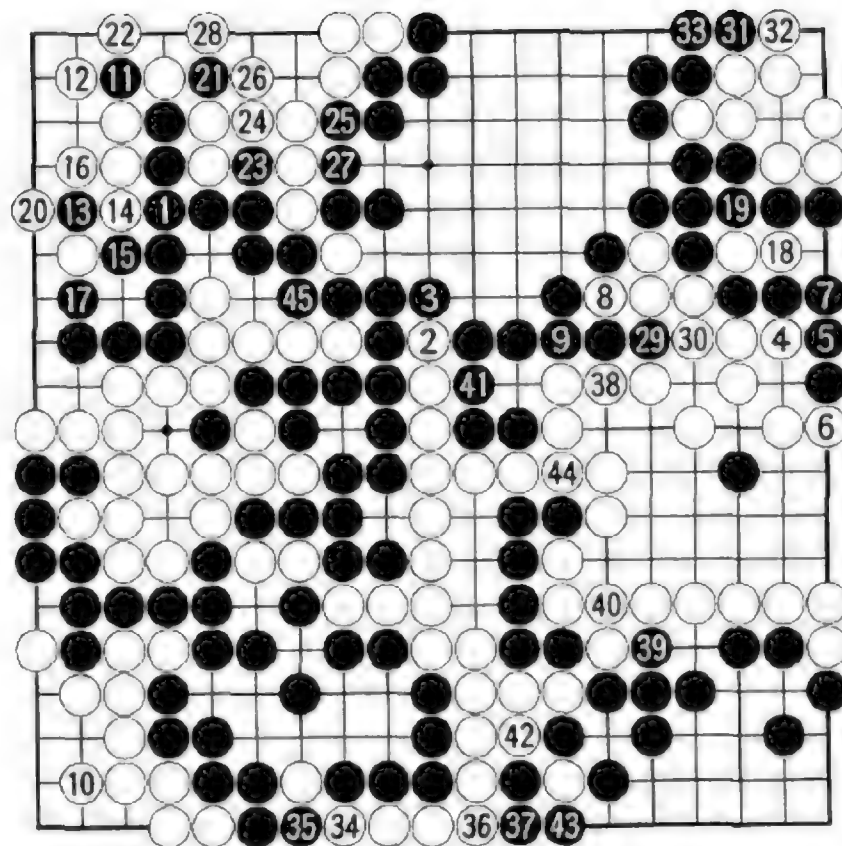


Figure 7 (201 – 245)

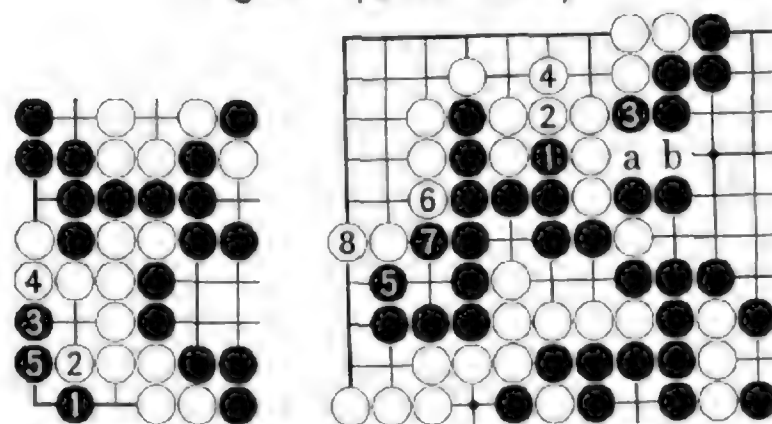
Figure 7 (201 – 245). Otake defends his title.

White 10. Necessary to prevent Black from getting a seki with 1 to 5 in Dia. 17.

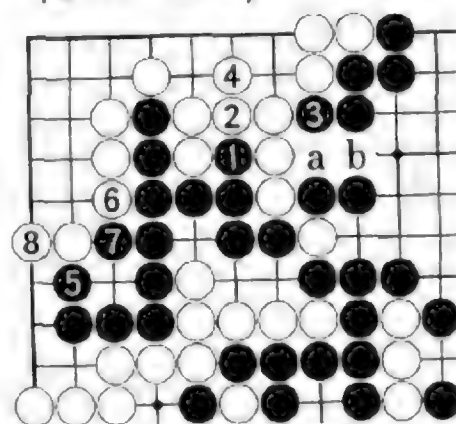
Black 11 – 27. A clever sequence which gains Black two points compared to the insensitive endgame sequence shown in Dia. 18. There White gets an extra point in the corner, while the White 'a'–Black 'b' exchange becomes White's privilege, since Black 'a' is not sente.

This game was a cruel end to the series for Sakata. He had begun magnificently, steering the game into the kind of close infighting which is his forte and setting up what looked like a sure win by the 80th move. Then, strangely, he began to falter, letting slip a chance to clinch his lead with 88. If the first part of the game was a Sakata masterpiece, however, the second part was an Otake masterpiece. The way he responded to White's attempt to lay waste to his top right corner by switching to the centre with 123 and 125 was an impressive demonstration of the brilliance of his positional judgement, especially considering that this might well have been the only way for him to win. The final margin was quite large, but this was due to endgame slips by the fatigued and discouraged Sakata.

This series must have disappointed the expectations of Sakata fans, but they did have the consolation of getting some precious glimpses of the old Sakata magic. The most impressive thing about the series was the increased assurance and maturity of Otake's play. Incidentally, with this win he moves into second place behind Sakata with a total



Dia. 17



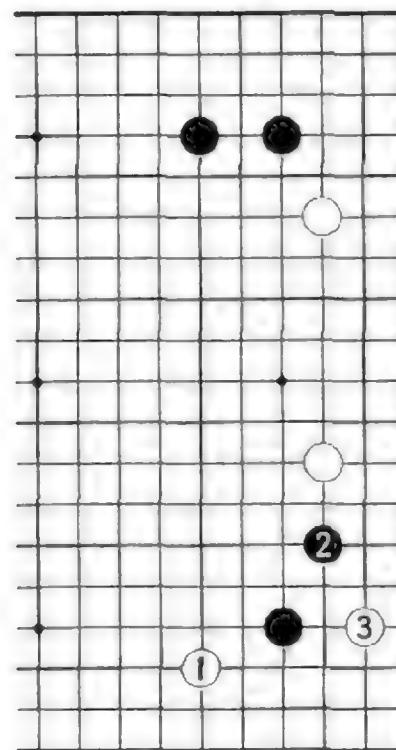
Dia. 18

of twenty-one titles to Sakata's sixty (next is Rin with twenty – Kato still trails with twelve).

Black wins by 7½ points.

Time taken. White: 8 hours 39 minutes

Black: 8 hours 56 minutes



Problem: Black to play

White 1 and 3 are a tricky combination you might run into in a handicap game. How should Black play after 3? For the answer, see 'The Submarine Attack' on page 57.

Special Game Commentary (1)

Abe Yoshiteru 8-dan

Editor's note. This is our third attempt to launch a series of special game commentaries designed for kyu players. The first was in our very first issue, with the Hashimoto – Tono game from 'Gekkan Gogaku'. We feel that this was one of the best game commentaries we have published, but unfortunately the original magazine did not continue the series. The second attempt was in our eleventh issue, with the Kato-Shiraishi game from a new series in the same magazine. This time the series continued but turned out to be little different from the standard game commentaries we publish each issue, that is, more concerned with analysing mistakes by the players, identifying the losing move etc., than with the more basic analysis of professional technique required by kyu players. We thus saw no point in going on with it. A new series in the Nihon Ki-in magazine 'Let's Go' (formerly 'Monthly Go' but renamed in a moment of weakness) has encouraged us to make yet another attempt. At the least, we can promise that this series will be more durable.

1. Yamashiro v. Sonoda

White: Sonoda Yuichi 9-dan

Black: Yamashiro Hiroshi 6-dan

komi: 5½; time: 6 hours each

date: 18th October, 1979

5th Meijin tournament, preliminary round

Figure 1 (1 – 18). *A new pattern*

Black 7 is a relatively new move, still largely unexplored. It was invented by Kudo 9-dan and was analysed in detail in 'New Joseki' in GW4. When Black plays it here, he is hoping for White to attach at 1 in Dia. 1. The sequence to 10 would probably follow, but this would be good for Black.

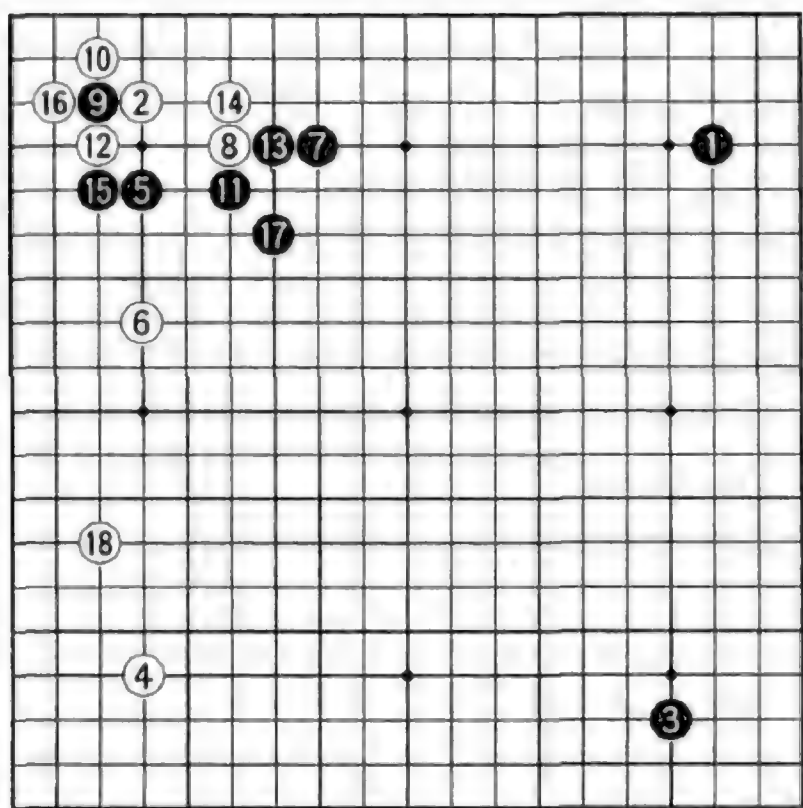
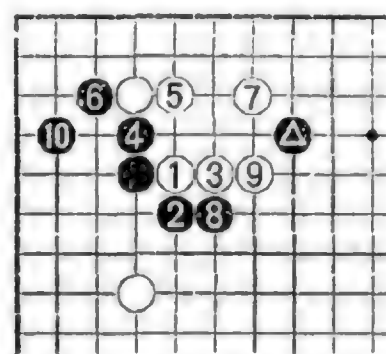
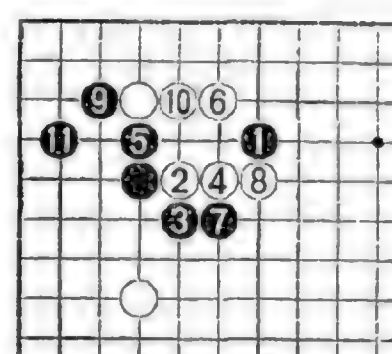


Figure 1 (1 – 18)



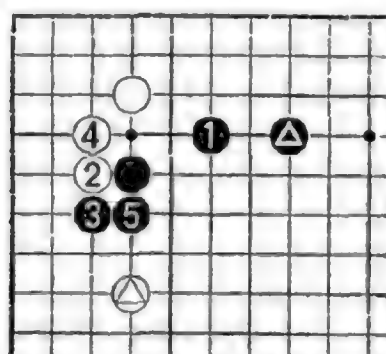
Dia. 1



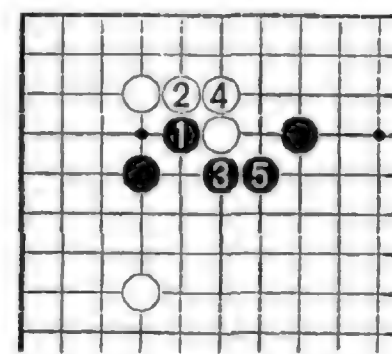
Dia. 2

The reason becomes apparent when we compare this result with the standard joseki when Black plays the conventional move of 1 in Dia. 2. The result in Dia. 1 is clearly preferable for Black because his ▲ stone is farther away from White's position, which means that it retains more effectiveness.

The above explains why White plays 8 instead of attaching. This is not the only way of coping with Black's new move at 7, however. The simplest answer would be simply to ignore it and switch elsewhere. Black's probable continuation in that case would be 1 in Dia. 3. The continuation to 5 could then be expected. White ▲ would end up too close to Black's thickness, but this would be compensated for by the fact that Black ▲ would end up as a funny extension from Black 1.



Dia. 3



Dia. 4

Black 9 leads to an interesting exchange which is a bit too complicated to describe in detail here. If Black wanted to keep things simple, he could have tried the crude but effective sequence of 1 to 5 in Dia. 4.

The result to 17 in the game, an exchange of profit for thickness, is a new pattern. Considering his centre influence, Black's result might be slightly better than White's.

Figure 2 (19 – 44). Ko challenge

White 22. If at 1 in Dia. 5, Black gets sente after the joseki to 5 and so could switch to the large point of 'a' in the figure. White 22 is an attempt to prevent Black from getting sente.

Black 25. Connecting at 26, letting White get a ladder with 'b', would be bad.

Black 29. If Black is to accept White's challenge to a ko fight, he has to prepare some ko threats. Simply connecting at 1 in Dia. 6 with 29 would be unsatisfactory. White would capture with 2 and 4, then extend to 6, getting a good result.

White 32 lets Black get a good ko threat at 35. Kobayashi Koichi suggested pulling back at 1 in Dia. 7 instead. If Black played 2 and 4 immediately, he would be left with no ko threats here. On the other hand, if he played 2 as a ko threat, White could ignore it and connect the ko, as capturing with Black 3 would not endanger White's other stones.

White 32 encouraged Black to go ahead and start the ko, as he has one absolute ko threat at 35.

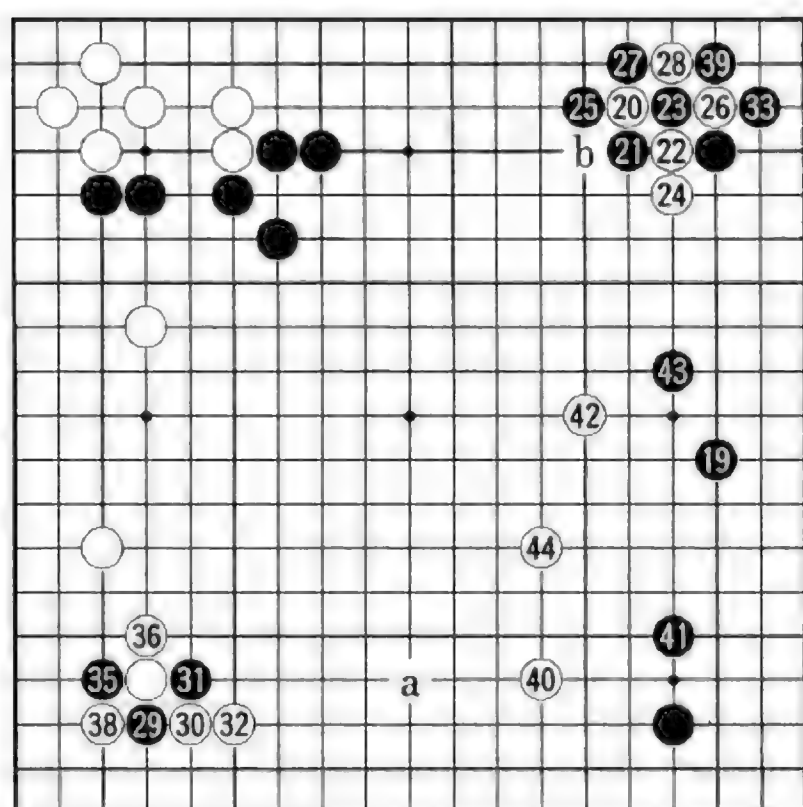
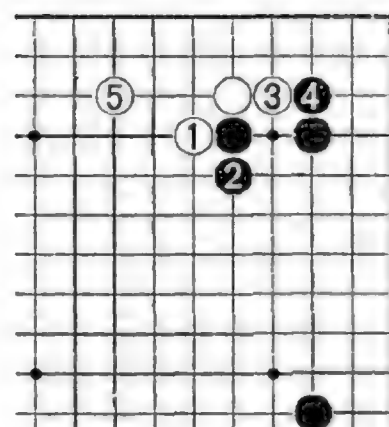
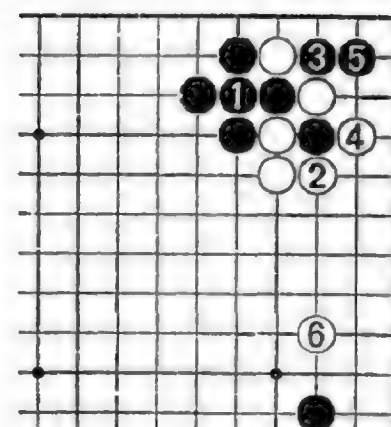


Figure 2 (19 – 44)
ko: 34, 37

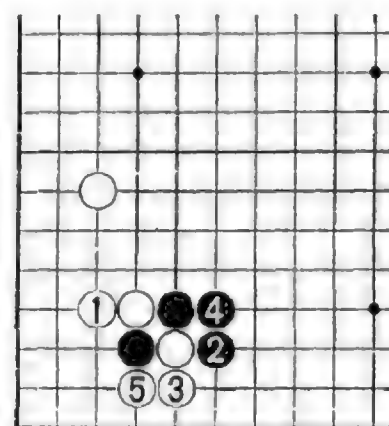


Dia. 5

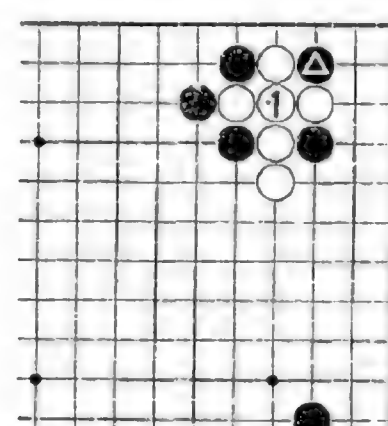


Dia. 6

Note that Black gives atari at 33 rather than cutting at 39, as there will be some aji left in 33 even if he loses the ko. If he cut at 39, then lost the ko, Dia. 8 would result. Here there is no aji whatsoever left in the ▲ stone.



Dia. 7

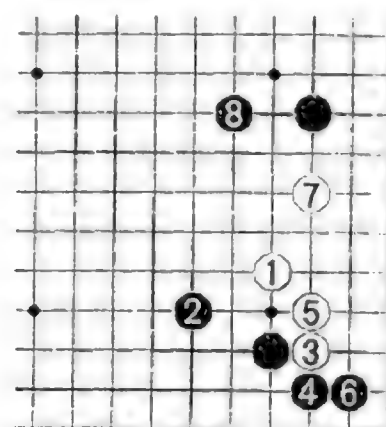


Dia. 8

Black 35. Better than giving atari at 36. Even after 38 there is some aji left in the corner. White's best ko threat is 38, so Black dissolves the ko with 39. This exchange of corners is of course favourable for Black as White has invested more stones at the top right than Black at the bottom.

White 40 is the best way to come at Black's right side position. Coming further in, at 1 in Dia. 9, for example, would give Black a target to attack. The continuation to 8 there is one example of how Black would be able to seize the initiative.

White 42. White's best guess. No amount of time would be enough to analyse all the variations for this kind of move. White tries to recover his lost ground by building a large moyo with 44.



Dia. 9

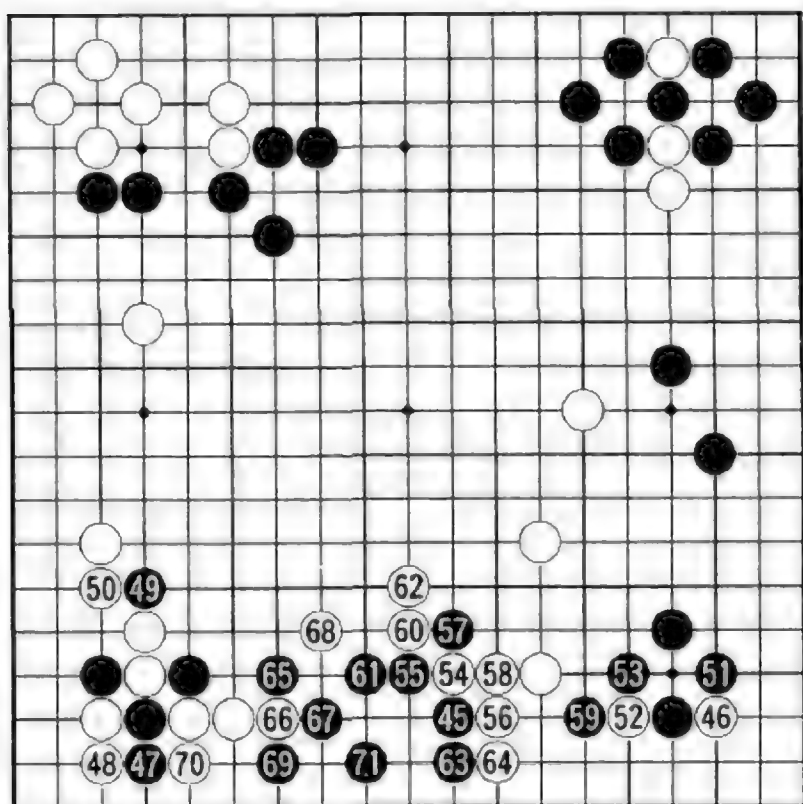
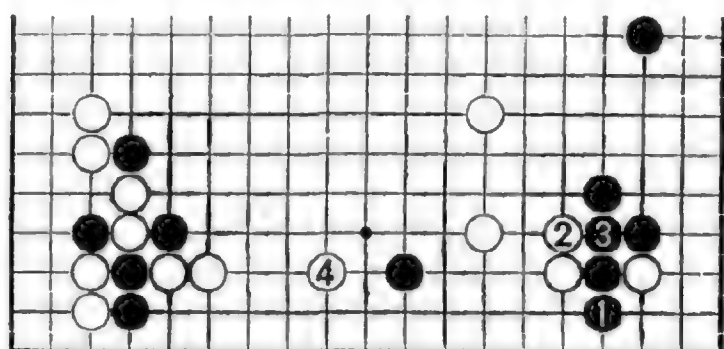


Figure 3 (45 - 71)

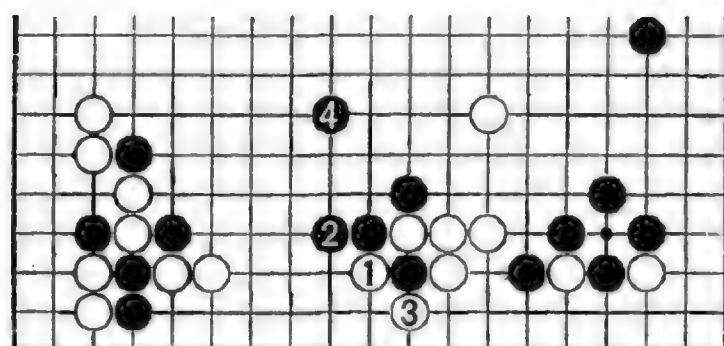
Figure 3 (45 - 71). A successful invasion

Black 45. A nicely-timed invasion. One should come in just when one extra move would enable the opponent to complete his moyo.

Black 53 may look a little strange, but Black has a reason for avoiding the usual move of 1 in Dia. 10. This would give White a good forcing move at 2, after which his attack at 4 would be severe. The solitary black stone suddenly looks rather forlorn.



Dia. 10



Dia. 11

White 60. Cutting on top is correct, as Black would welcome White 1 in Dia. 11. Black 2 and 4 would make it too easy for Black.

Black 65 - 71. Black makes skilful use of his earlier forcing moves 47 and 49.

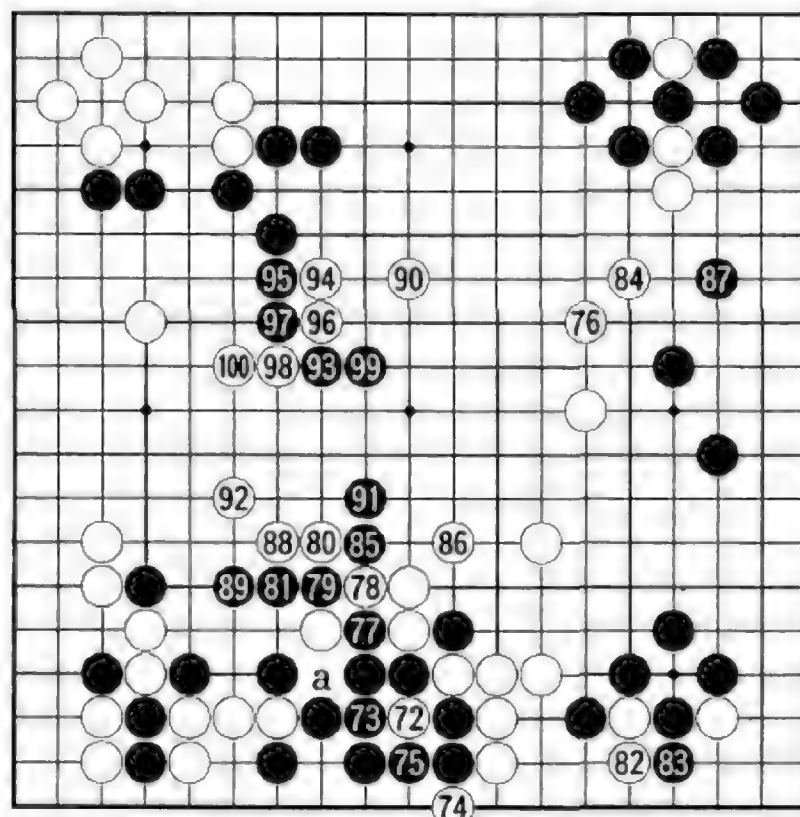


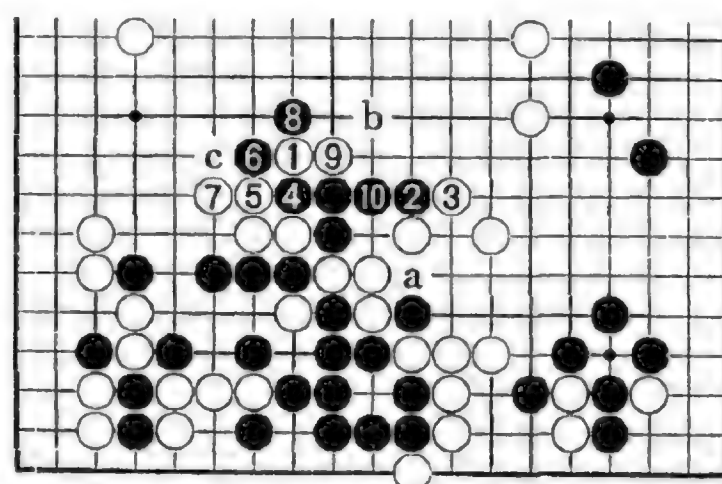
Figure 4 (72 - 100)

Figure 4 (72 - 100). Nothing left of the moyo

White 72 is a useful probe. If Black 73, White gets the atari at 74; if instead 73 at 75, White cuts at 'a', giving him the atari at 77.

White 76. Small-scale moves are not enough now that Black has laid waste to the bottom part of White's moyo.

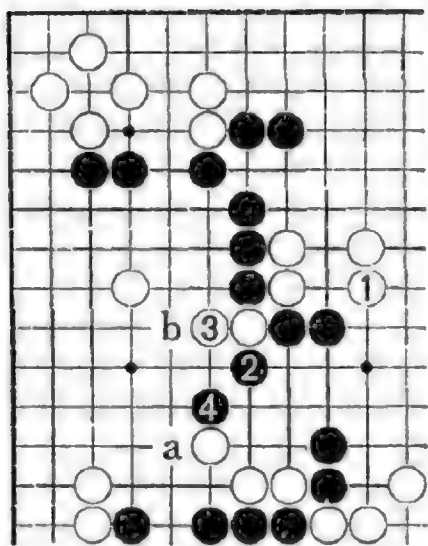
Black 91 looks risky but is actually quite safe. Black has nothing to fear from the attack at 1 in Dia. 12, for he can counter with 4 and 6 after first attaching at 2. The combination of 8 and 10 then makes miai of 'a' and 'b' (Black 'c' is sente), so White's attack backfires.



Dia. 12

White therefore has no choice but to defend at 92. When Black plays 93, White's dreams of a moyo in the centre vanish.

White 94. White's last fling. Even though he cuts at 98, however, White's attack peters out after Black 99. He would like to play 100 at 1 in Dia. 13, but Black has the superb tesuji of 4 which makes miai of 'a' and 'b'. Poor White is unable to salvage anything of his moyo.



Dia. 13

Figure 5 (101 – 119)

White launches a last attack, but Black has the tesuji of 13 in reserve for when White cuts at 12. White has no answer to Black 19. If White 'a', then Black 'b', White 'c', Black 'd' — the reader can confirm for himself that White's three stones cannot escape.

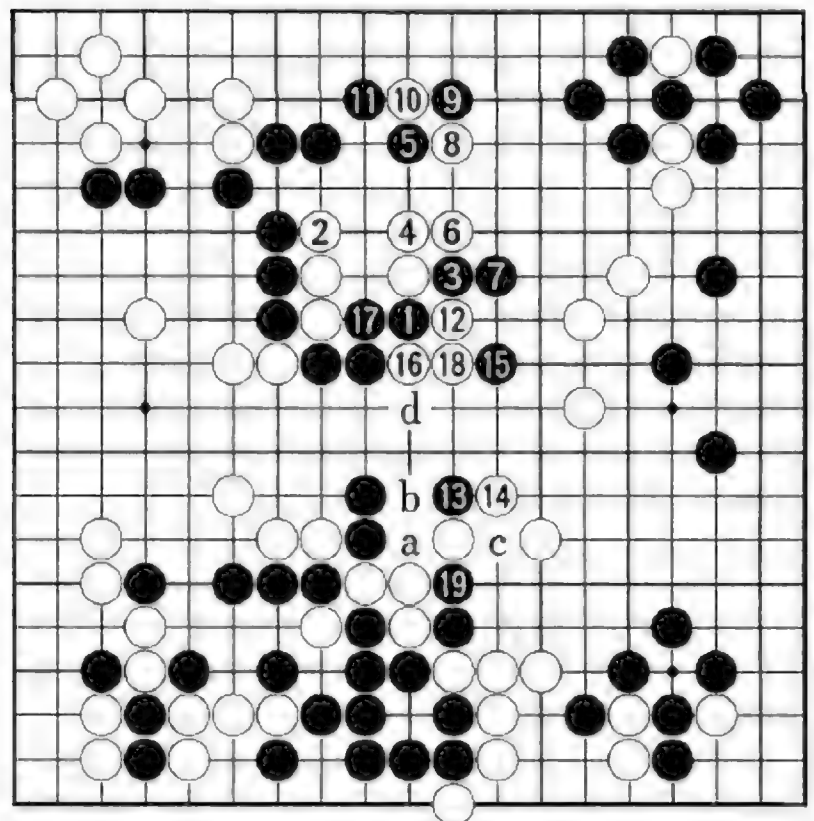


Figure 5 (101 – 119)

White resigns after Black 119.

('Let's (Play) Go', February 1980)

China v. Japan: Nieh Wei-p'ing in Tokyo

As promised in our last issue, here are the games played by Nieh Wei-p'ing, the Chinese champion, during his visit to Tokyo in December 1979. Nieh won the 1st World Amateur Go Championship in March last year, but he is an amateur in name only, for his results against Japanese players indicate that he is a good professional 9-dan in strength. Fortunately for the other competitors, he will not be playing in the 2nd world championship, as the Chinese restricted their qualifying tournament to players under twenty-six.

1. Nieh v. Takemiya

On paper this should have been the most testing game of Nieh's tour, for former Honinbo Takemiya seems to be the strongest of the famous Kitani school triumvirate at haya-go. The other two members, Ishida and Kato, have yet to win a haya-go championship, but Takemiya won the 11th Haya-go Championship (Channel 12, 1978) and reached the final of the 24th NHK Cup (1977). Just for the record, Nieh has beaten Ishida, but has yet to play Kato (the latter is usually too busy with title matches to play these goodwill games).

The commentary is taken from the TV commentary by Ishida, as reported in 'Go Weekly' (8th Jan., 1980)

White: Takemiya Masaki 9-dan

Black: Nieh Wei-p'ing

komi: 5½; time: 10 minutes each, thereafter 30 seconds per move; telecast on Channel 12, 3rd January, 1980

Figure 1 (1 – 17)

White 12. Not a perfect enclosure, as its natural direction for developing is blocked by Black 11. However, White has little choice.

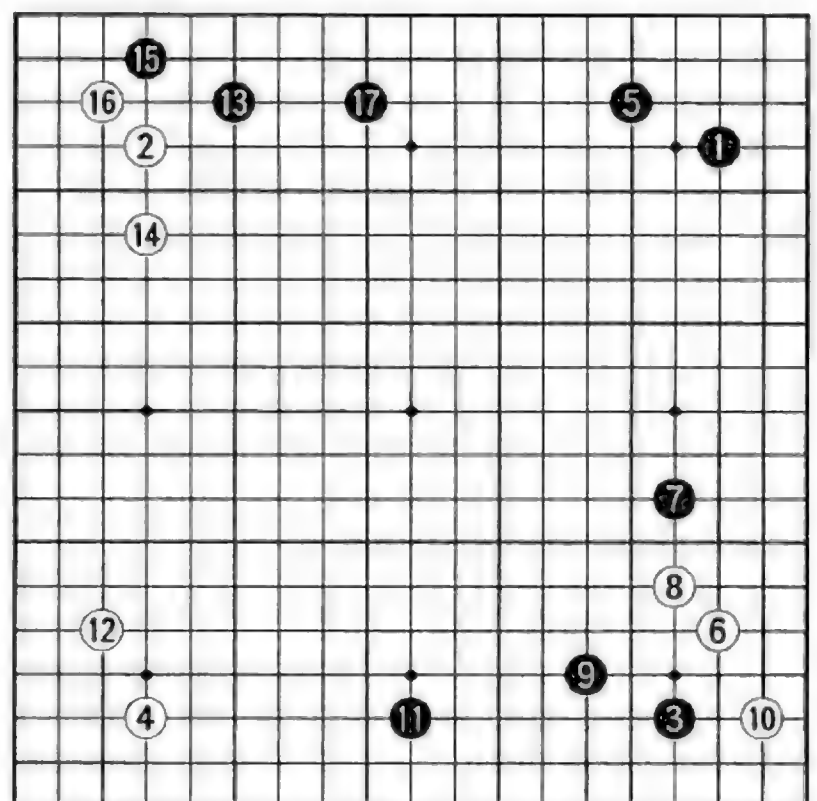


Figure 1 (1 – 17)

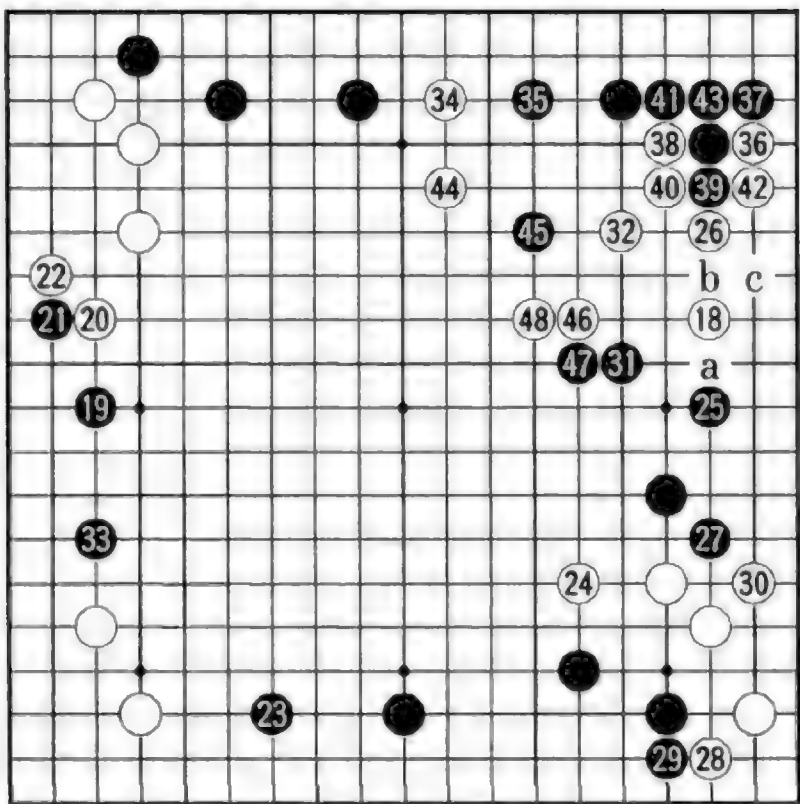


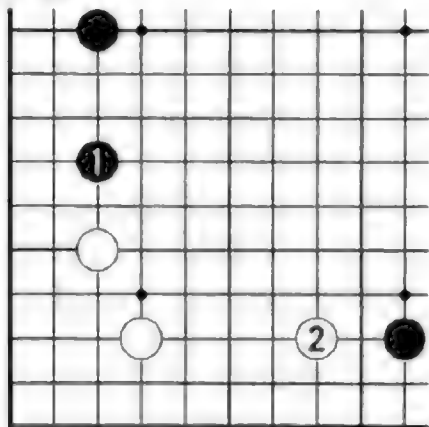
Figure 2 (18 - 48)

Figure 2 (18 - 48)

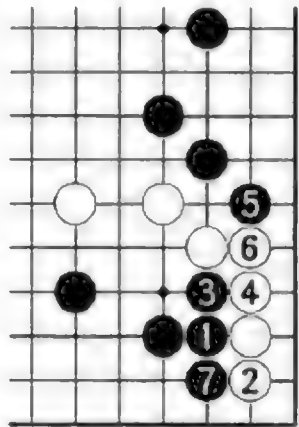
White 18. White 'a' would give Black a perfect answer at 'b'.

Black 19. Black 26 would be too narrow.

Black 21. A clever move which met with praise from Ishida. If Black made the ordinary extension to 1 in Dia. 1, White would take the good point of 2.



Dia. 1



Dia. 2

White 24. Essential to prevent Black from building up his moyo with 24.

White 28. If White ignores Black 27, Black can reduce him to one eye with the severe attacking sequence of 1 to 7 in Dia. 2.

White 36; 38. These forcing moves help Black to solidify his corner, but this does not matter once Black has made the tight extension to 35.

Black 39. Simply answering at 41, permitting the atari at 39, would be bad. After Black 39, Black can aim at attacking at 'c'.

Black 45. Aiming at a splitting attack.

Figure 3 (49 - 100)

White 64. The vital point - White cannot let Black turn here.

White 76. Necessary to prevent Black 'a', White

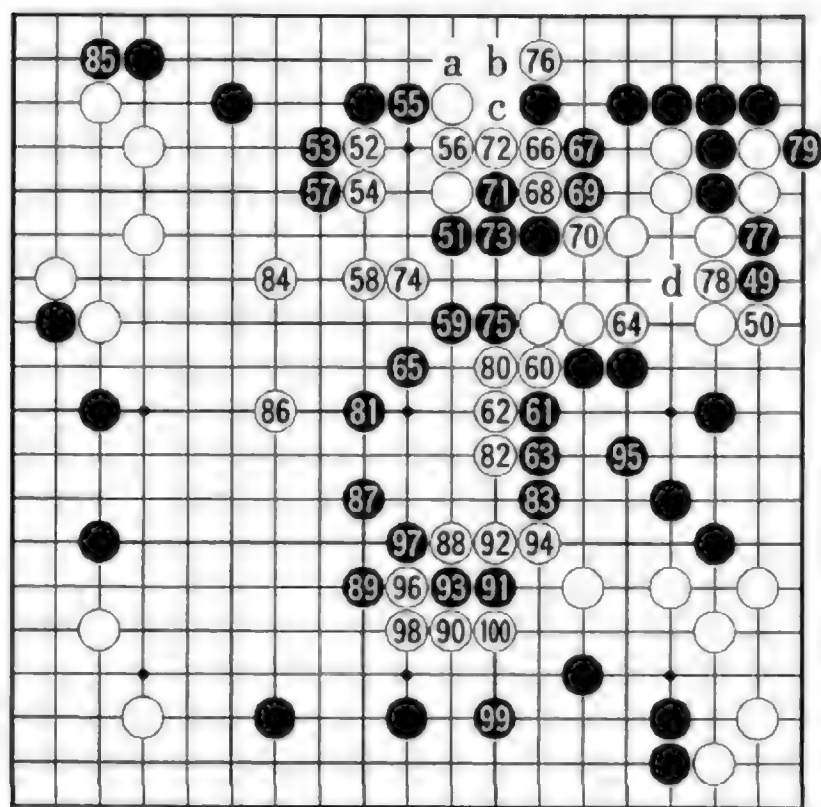
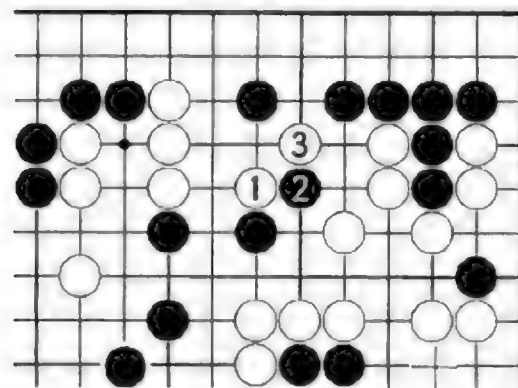


Figure 3 (49 - 100)



Dia. 3

'b', Black 'c', exploiting White's shortage of liberties. Takemiya commented after the game that White 66 and 68 were bad style, as he could have avoided reducing his own liberties by cutting with 1 and 3 in Dia. 3.

Black 85 is large, but the centre seems more important. Black should perhaps play 85 at 87, as White takes the initiative in the centre with 86 and 88. White's large group can live at any time with 'd', whereas Black's group at the centre left is beginning to look a little forlorn.

Black 91 is a probe to sound out White's intentions concerning the black group to the right. Black soon finds out when White counterattacks strongly with 92. He is forced to defend with 95, then is forced to leave his two stones in the lurch to defend the bottom at 99. Capturing the two stones with 100 makes the position favourable for White.

Figure 4 (101 - 150)

Black 1 is a mistake - there is no need for White to connect at 'a' when he can make a reserve eye in sente with 2 to 6 (if Black gives atari to White 4, White gets two eyes with 'b').

White 8. A slack move. Ishida commented that

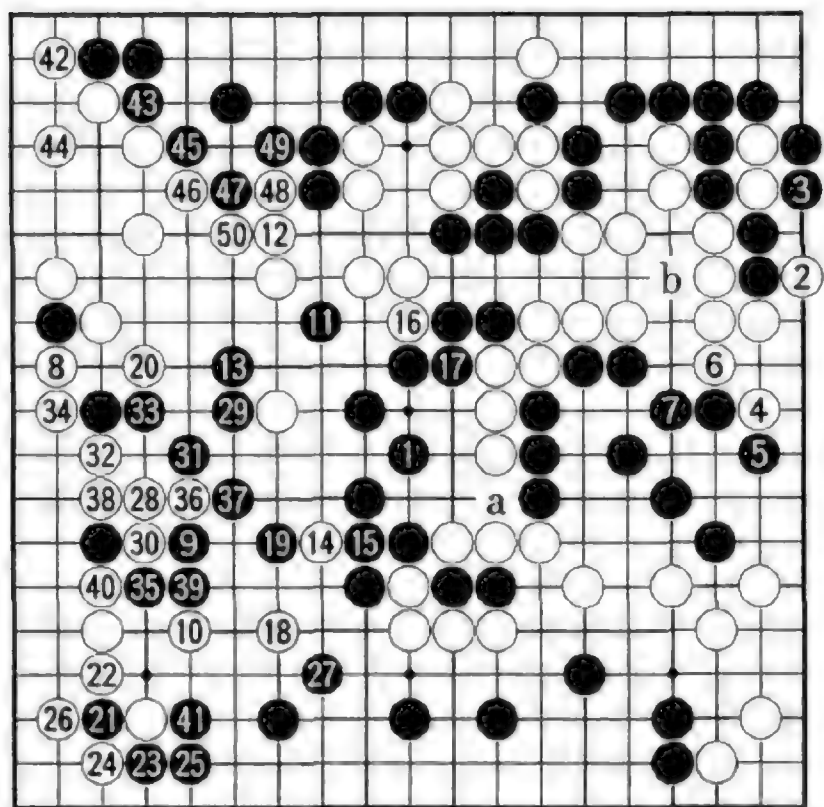
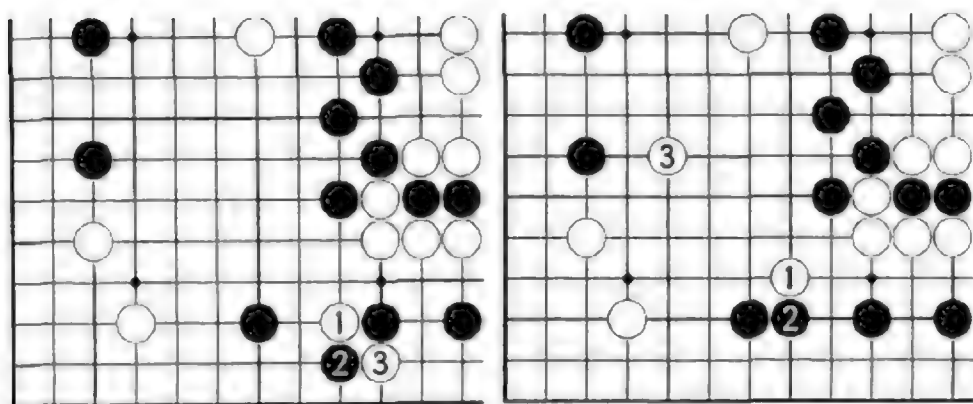


Figure 4 (101 - 150)



Dia. 4

Dia. 5

White could have kept his lead secure by attacking at 27 or playing the combination of 1 and 3 in Dia. 4. Takemiya expressed the same opinion after the game, opting personally for the combination of 1 and 3 in Dia. 5.

Black promptly seizes the opportunity to get back into the game, attacking with 11 and 13. The result to 19, with Black swallowing up a white stone in the centre, makes the position even again.

Black 21 is a well-timed probe. The continuation to 27 preempts the combination by White shown in Dia. 4.

White 28 is an attempt by White to recover the lead. Black stakes the game on the centre with 29 and 31. Although White picks up some points on the side, the territory Black secures in the centre puts him in front.

Figure 4 (151 - 200)

Black 67 is small. Blocking at 89 or 80 would probably have ensured Black of victory.

White 68 - Black 69. White profits by this exchange even if he does not continue here.

Black 73 is a fighting answer to White 72, but the exchange to 77 represents a loss of ten points for Black, thus upsetting his lead. (Does that

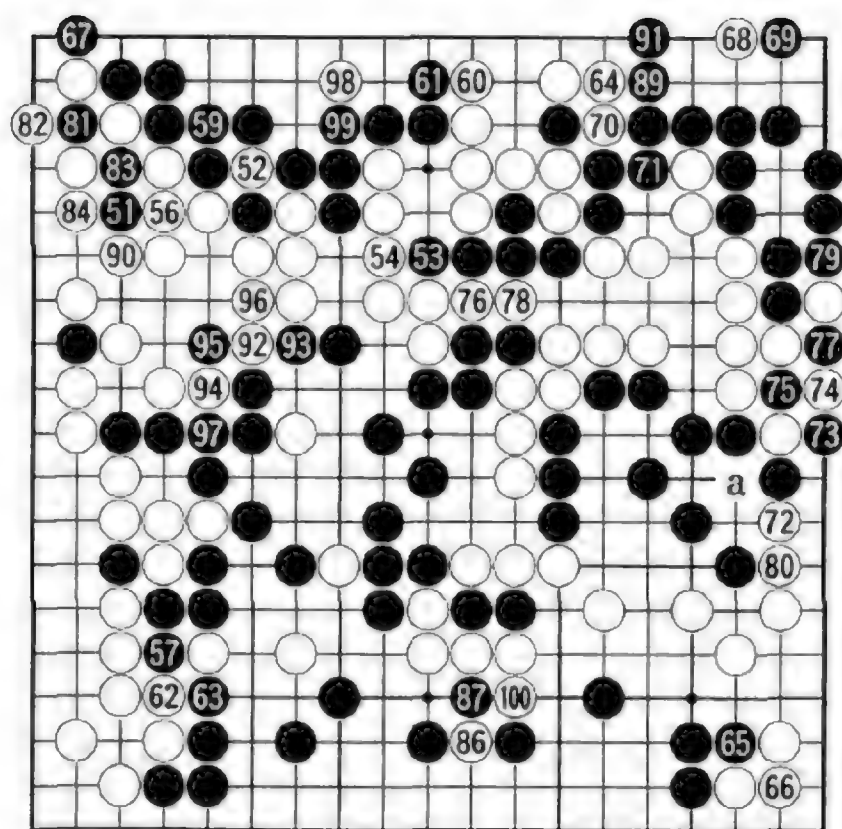


Figure 5 (151 - 200)

55, 58: ko; 85, 88: ko at 87

mean that Black should have played 73 at 'a'? The commentary does not actually say so, but it does point out that Black would still have had a chance of winning if he had played 77 at 78, then answered White's ko capture by connecting at 'a'.)

Black starts another ko with 81 and 83, but his gain with 89 and 91 is relatively trivial.

Figure 6 (201 - 263)

The moves in this figure do not affect the outcome. Perhaps neither side could complain whatever the result, for while both sides had their winning chances, they also both had their losing

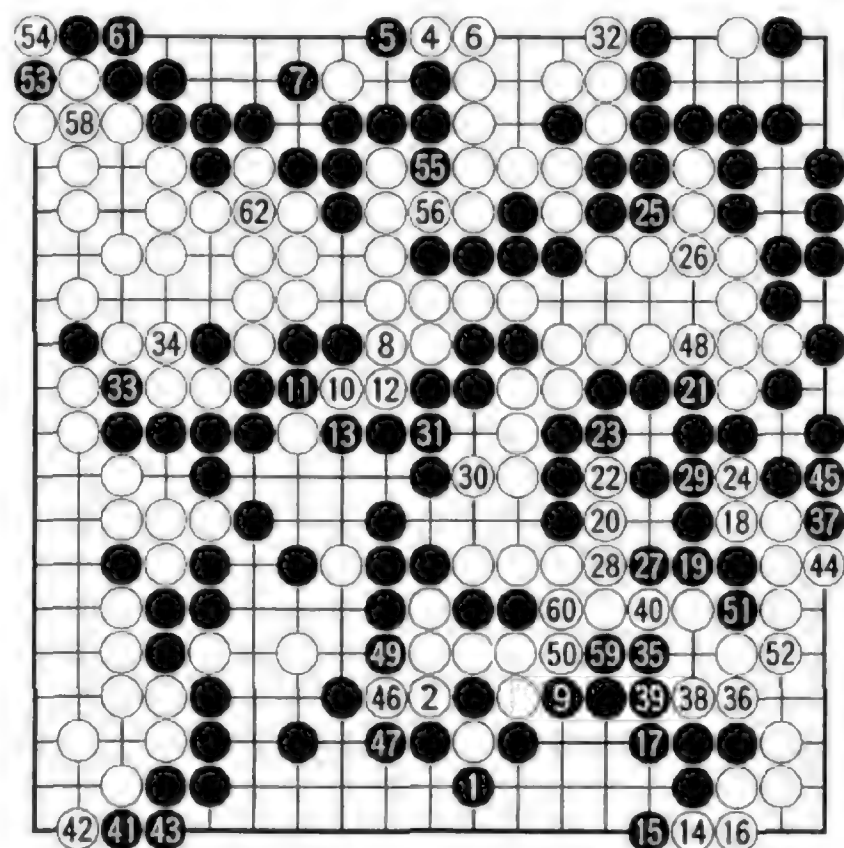


Figure 6 (201 - 263)

3: connects; 57: ko; 63: at 54

chances. At any rate this game, the first TV game by a player from China, served to show some of the facets of Nieh's talent.

White wins by 4½ points

2. Nieh v. Kajiwara

White: Kajiwara Takeo 9-dan

Black: Nieh Wei-p'ing

komi: 5½; time: 3 hours each

date: 11th December, 1979

Kajiwara probably needs no introduction. He has not won a title, but he is probably the most inventive mind in present-day go. He is the leading exponent of art-for-art's sake in go and there is hardly a title-holder not a little afraid of his scathing tongue. He can always be relied on to produce an interesting game.

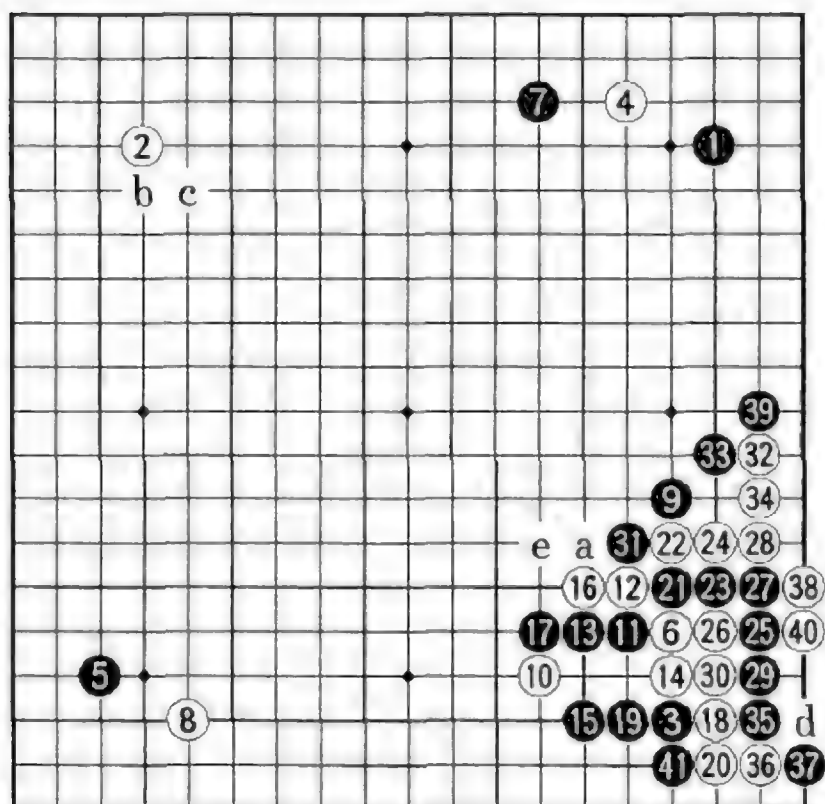


Figure 1 (1 - 41)

Figure 1 (1 - 41)

White 20. Possible when the ladder (i. e. Black 33 at 'a') favours White. (For a brief discussion of this joseki, see GW15, p. 6)

Black cuts at 21 regardless. This implies that he intends at some stage to play a ladder-block (most usual being 'b' or 'c').

Surprisingly, however, Black makes no move to play the ladder-block. Instead he forces with 37 and 39, then blocks at 41. The latter is a new move which Nieh had apparently already researched. If White 'd', Black intends to press at 'e'. Nieh's invention did not meet with approval from top Japanese professionals, who felt that it was a pity to waste the potential of the ladder-block.



A moment of concentration for Nieh Wei-p'ing

Figure 2 (42 - 69)

White 42. After considerable thought, Kajiwara decided that he did not want to permit Black 'a'. After Black 45, though, it is advisable to come back and capture with 46, as Black 'b' - White 'c' - Black 46 would be troublesome.

Black 47 is bad. Black should first give atari at 1 in Dia. 1, then capture at 3, getting a better result than in the game. The continuation to 7 here is one possibility.

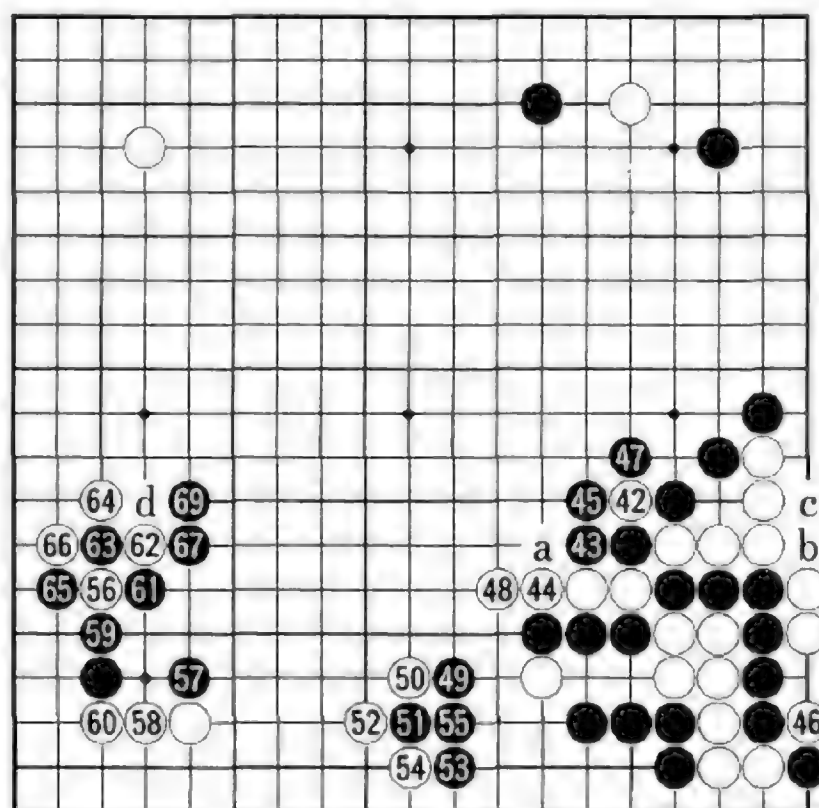
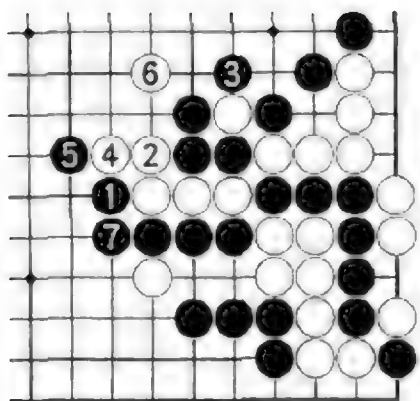


Figure 2 (42 - 69)

68: ko

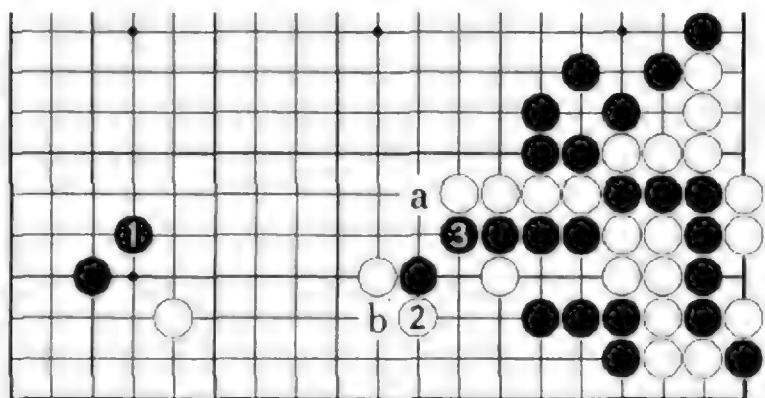


Dia. 1

White 48. An excellent extension which makes quite a contrast to Dia. 1.

Black 49. Since White 48 dominates the centre, Black should make a low extension at 51 or 55 rather than the centre-oriented move of 49, according to Yasunaga Hajime.

Black 51. Yasunaga also had an interesting comment on this move. He suggested switching to 1 in Dia. 2. If White 2, Black can play 3, making miai of 'a' and 'b'.

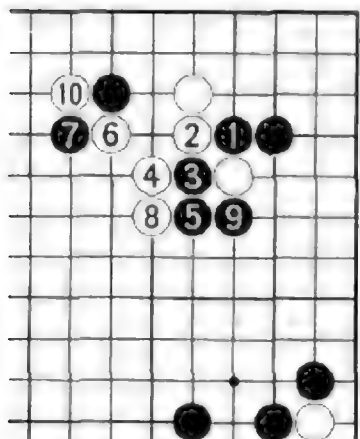


Dia. 2

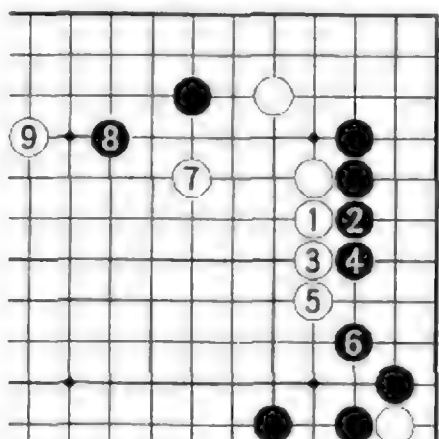
White 52 and 54 are good forcing moves. White then settles himself in the corner with 58 and 60, but just when things are going well for him, he makes a misstep, for White 62 is an overplay. Kajiwar's strength, but also his weakness, is that he always tries to find the severest move. Starting a fight here is not profitable for White, so he should have dodged to 'd' with 62. When White takes the ko with 68, Black counters with 69, a superb extension which puts him right back in the game.

Figure 3 (70 – 100)

Black 71. One's first impulse is to push up and



Dia. 3



Dia. 4



Kajiwar at work

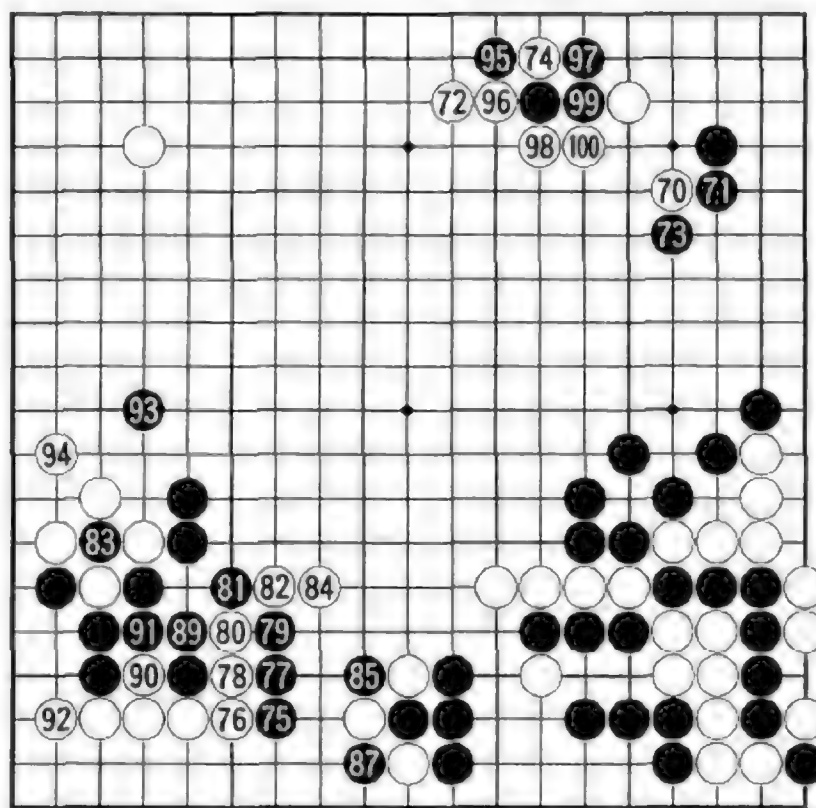


Figure 3 (70 – 100)

86: ko; 88: connects

out with 1 and 3 in Dia. 3, but apparently this is not so good. White settles himself, getting good shape, with 4 to 10.

White 72. Yasunaga felt that White should have tried forcing with 1 to 5 in Dia. 4, preparatory to attacking with 7 and 9. Kajiwar felt that it would have been wasteful to play 1 and 3 as, depending on circumstances, White might want to hane at 2. The question becomes academic when Black answers 72 with the hane at 73.

With 75 the fighting switches back to the bottom. The ko at 83 becomes serious when White



Enjoying Kajiwara's discomfort in the post-game analysis are Nieh, Oeda 8-dan, Yasunaga and of course Kajiwara himself. Nieh's interpreter should be in the picture too, but he was so baffled by Kajiwara's numerous neologisms and his shorthand speaking style that he promptly deserted his post.

cuts at 82. Kajiwara was handicapped by the fact that he had just about run out of time (he went into byo-yomi on move 94). Nieh, a fairly quick player, still had plenty in reserve.

Black 87. Nieh regretted not continuing the ko, using 95 as a ko threat.

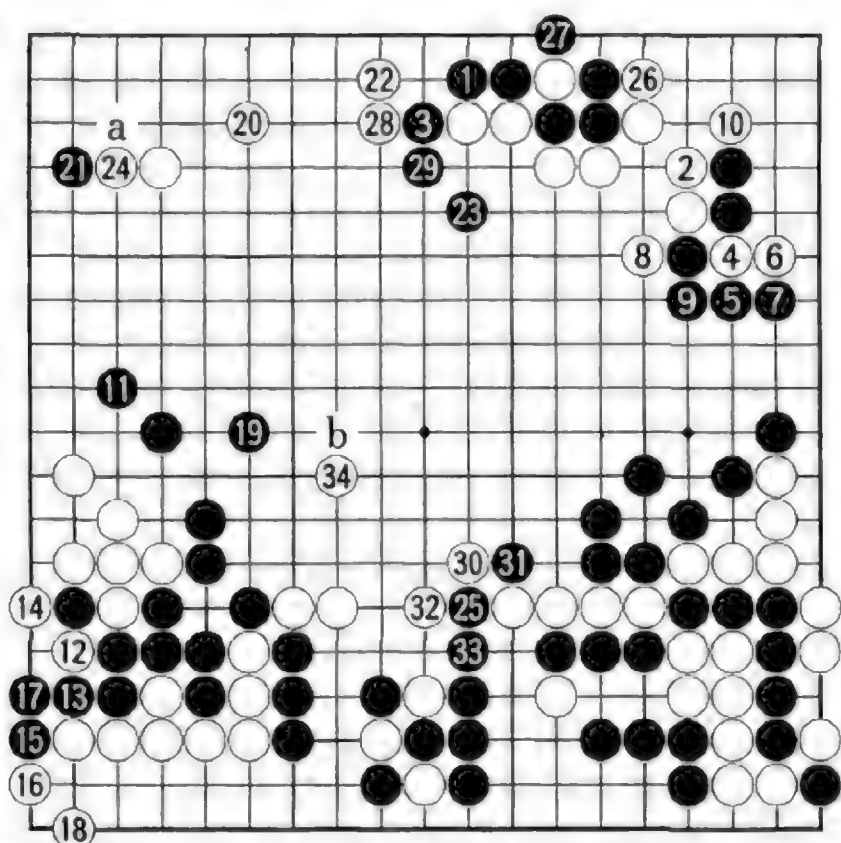


Figure 4 (101 – 134)

White 90 and 92 attack Black's eye-shape, but White falls behind when he is forced to answer Black 93 at 94. He should have used 90 to take the point of 93 himself.

Figure 4 (101 – 134)

Black 5. One of the few moves that Nieh spent much time on. White gets a good result with 8 and 10, so Black would prefer to extend at 10. This would be dangerous, however, as White would counter by forcing with 26, then extending at 5.

White 24. White 'a' would be more solid.

White 30 is unreasonable, making White heavy here. White should move out into the centre around 'b'.

Figure 5 (135 – 175)

Black 35 is a sacrifice move. With 37 to 45 Black builds up a wall to use against White's centre group. Black then attacks in earnest with 49, 51 and 53. When Black caps at 61, White is in real trouble. In the end he is unable to pull his group out.

White's losing move was probably 30 in Figure 4. When he played here, Kajiwara undoubtedly did not even dream that his centre stones would be

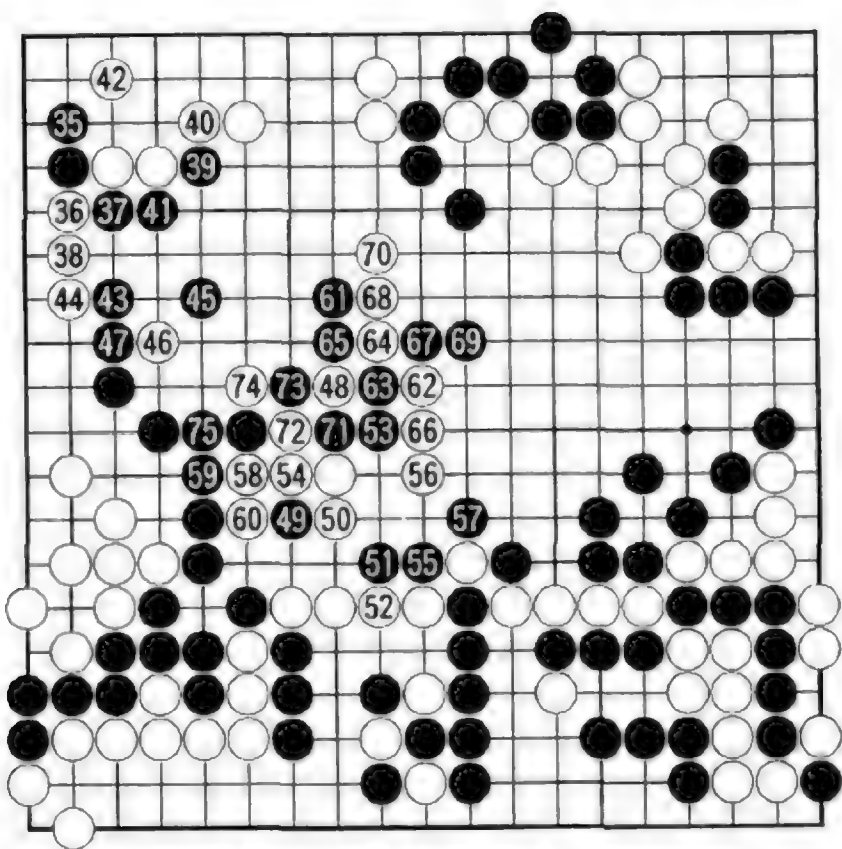


Figure 5 (135 - 175)

captured. What he did not reckon on was the awesome fighting power unleashed by Nieh.

White resigns after Black 175.

(*'Go Weekly'*, 1st Jan., 1980)

3. Nieh v. Kataoka

This game pits Nieh against one of the leading players of the 'younger generation', a group of promising players in their early twenties (others are Yamashiro Hiroshi and Kobayashi Satoru) who are staking a claim for their share of the spotlight so long monopolised by that formidable crop of Kitani school players, Ishida, Kato, Take-miya, Kobayashi Koichi and Cho Chikun. Kataoka has so far come the closest to a major title, reaching the final of the Tengen title. He lost to Kato (the games will be given in GW18), but the quality of his play showed that it won't be long before he does win a title.

The comments below are extracted from a commentary by Yasunaga Hajime in the February 1980 *'Kido'*.

White: Nieh Wei-p'ing

Black: Kataoka Satoshi 5-dan

komi: 5½; time: 2½ hours each

date: 13th November, 1979

Figure 1 (1 - 25)

White 8 indicates a desire to play a leisurely game, so Black counters by attaching at 9 in order to provoke a fight. However, White persists with his original strategy with 12 and 14.

Black 15. The first move to meet with Yasunaga's disapproval (like Kajiwara, Yasunaga has

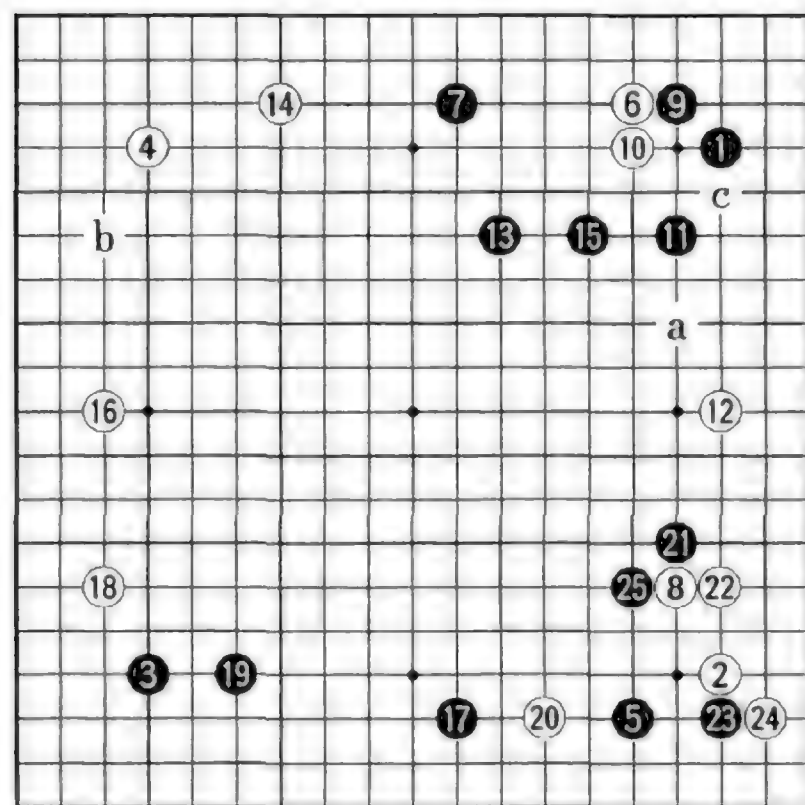
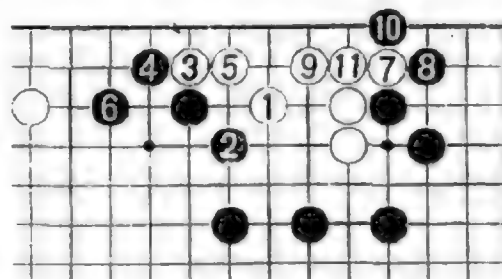


Figure 1 (1 - 25)

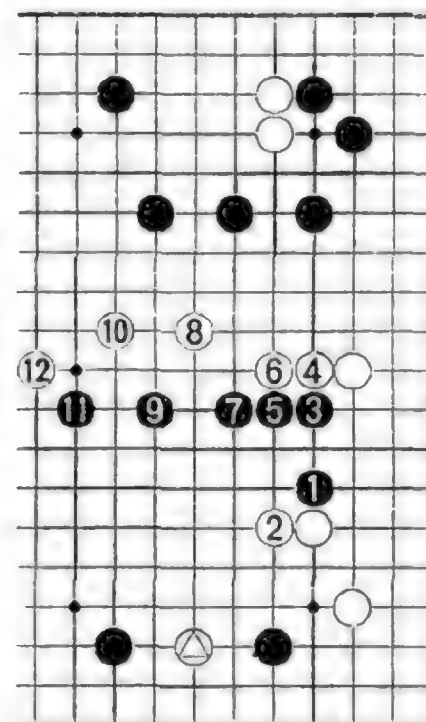
very strong opinions). Yasunaga advocated expanding Black's position with 'a' in the figure or switching to the top left with 'b'. Even if Black blocks at 15, White can still live at the top, for example, with the sequence in Dia. 1. Black should welcome an attempt by White to move out at 15, as this would give him a target to attack.

Kataoka commented that he played at 15 to defend against the aji of White 'c' and also as preparation for attacking White's position (2, 8, 12) below.

White 22. White 2 in Dia. 2 is the only move, according to Yasunaga. Kataoka intended to answer by striking at 3. The continuation to 12 was hypothesised. This would be good for White, as White 12 helps build up a moyo on the left, while White 2 helps the Δ stone.



Dia. 1



Dia. 2

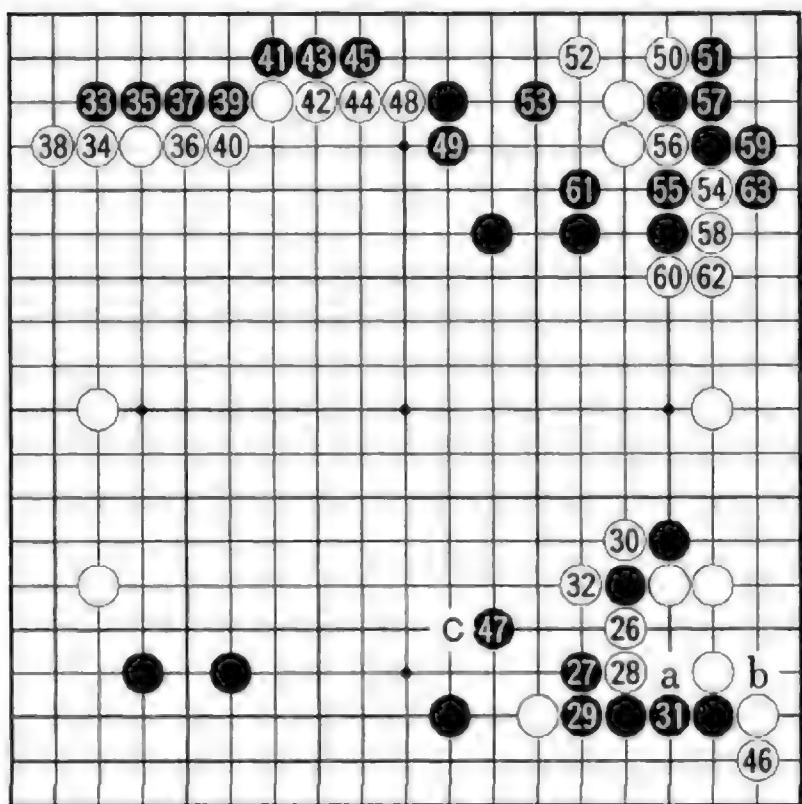
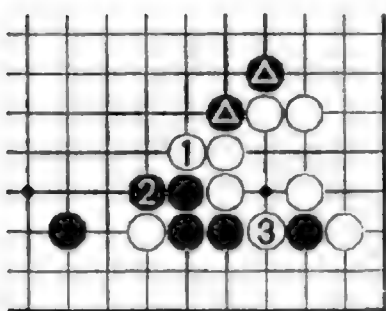
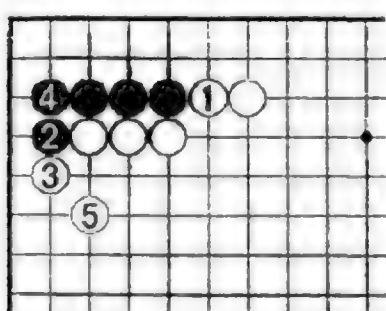


Figure 2 (26 - 63)



Dia. 3



Dia. 4

Figure 2 (26 - 63)

White 30. Black's two stones are light, so cutting at 30 does not make sense. White should push at 1 in Dia. 3, then capture with 3. The ▲ stones are, in Yasunaga's words, 'like tiny cicadas on the trunk of a great tree'. Yasunaga is not impressed by White's ponnuki here, as it takes two moves when one move (1 in Dia. 3) is quite enough. White does not need so much thickness.

Black 31. Black 'a', leaving an atari at 'b', would be better, but even so the result here is favourable for Black.

White 38. White is staking the game on his left side moyo, so he does not want to play the standard joseki move of 1 in Dia. 4, as it would let Black hane at 2 in sente.

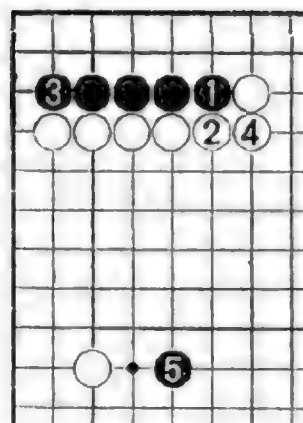
Black 41 - 45. Crawling along the second line like this helps White to build nice thickness. Yasunaga suggests turning back into the corner with 3 in Dia. 5, then if White defends the cutting point with 4, coming into his moyo with 5.

Black 47. Should be at 'c'.

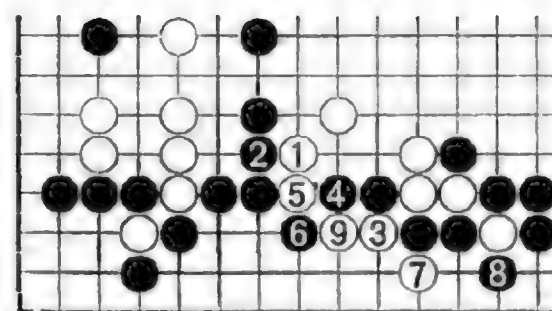
Figure 3 (64 - 100)

White 66 shows that White feels he has a lead.

White 88. White misses a chance to finish off the game. Black would have no answer to the se-



Dia. 5



Dia. 6

quence shown in Dia. 6.

White 96. White 99 or 'a' might have been better. Kataoka felt that 97 put him back into the game.

Figure 4 (101 - 150)

Unfortunately, Yasunaga used up his allotted

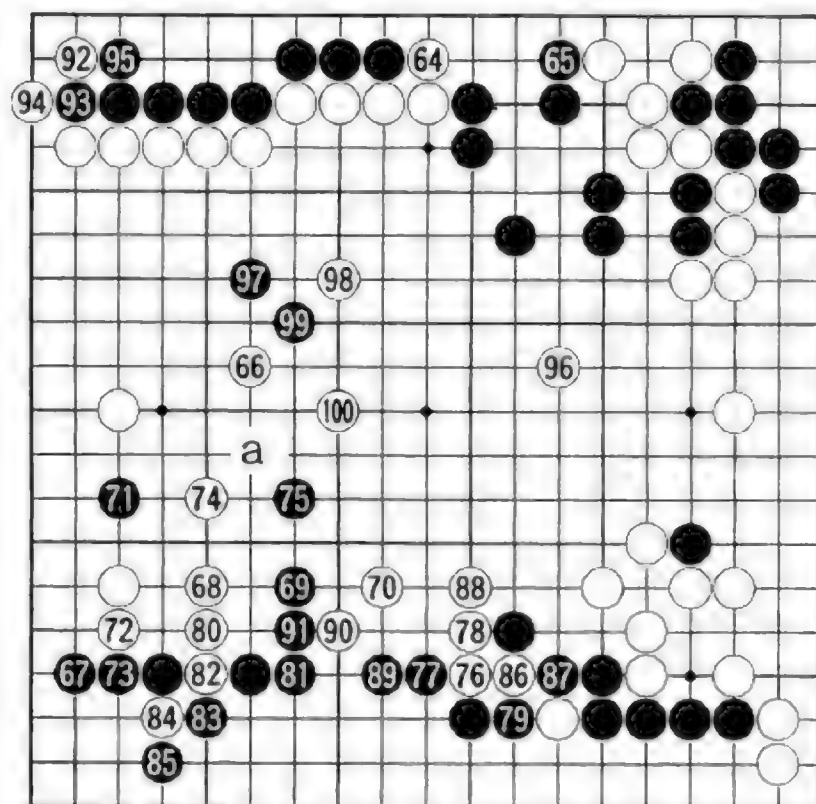


Figure 3 (64 - 100)

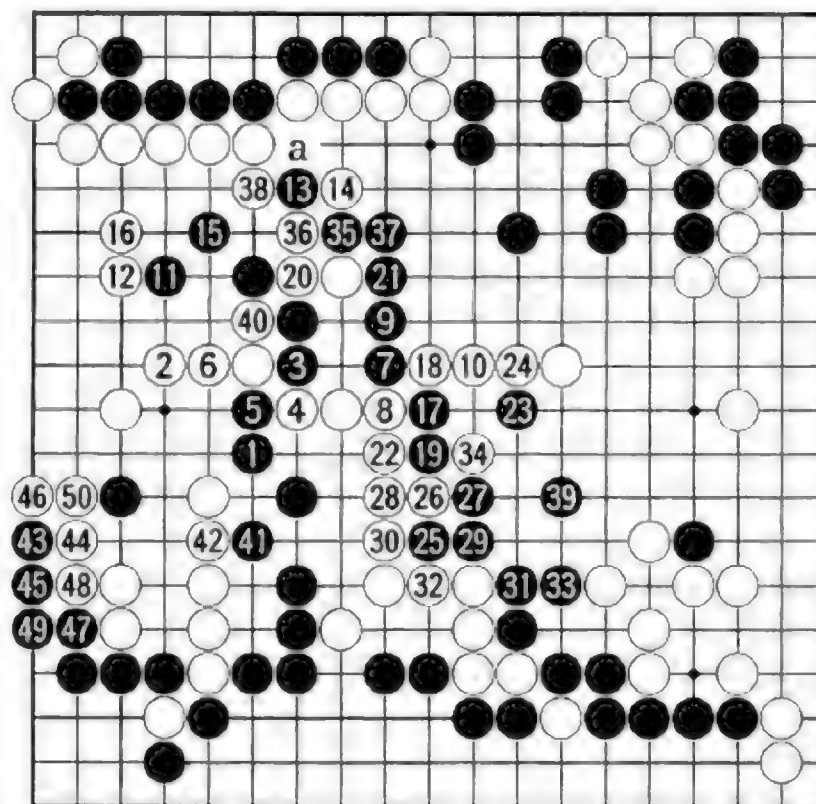


Figure 4 (101 - 150)

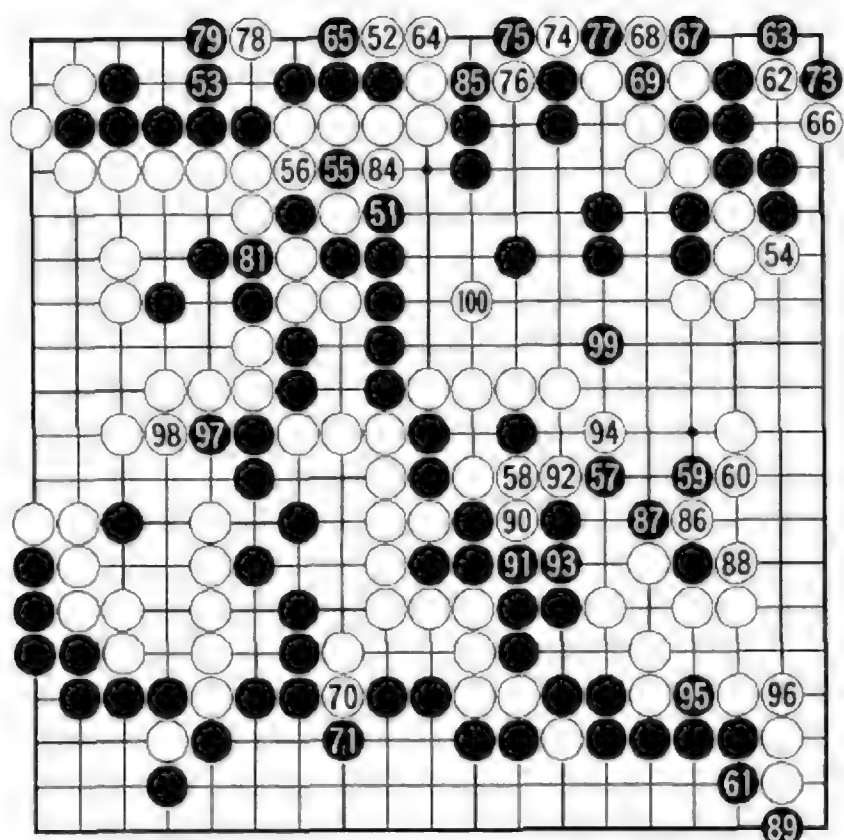


Figure 5 (151 – 200)
72: ko (right of 69); 80: ko (at 74)
82: ko (left of 51); 83: ko (at 77)

space in 'Kido' expatiating on the fuseki, so apart from brief quotes from the players, there is no commentary on the latter part of the game.

Black 17. Kataoka: 'Black could have cut at 'a', though it would have been dangerous.'

White 34. Nieh: 'I should have played more aggressively, with 34 at 35.'

Figure 5 (151 – 200)

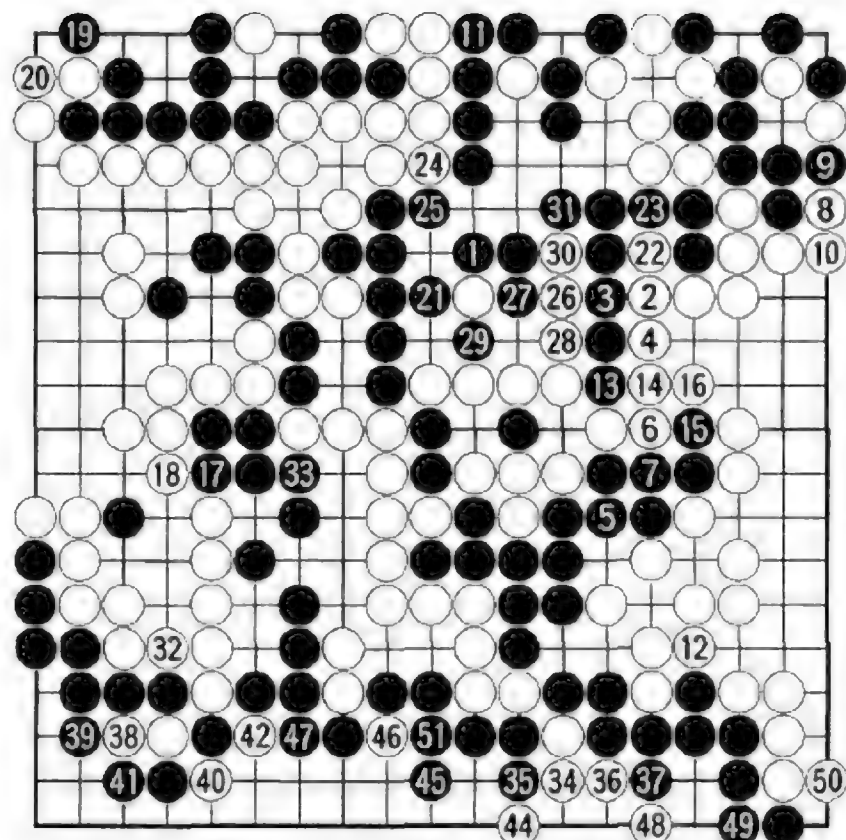


Figure 6 (201 – 251)
43: connects

Nieh, Kataoka: Starting the ko with White 68 was White's losing move. Just connecting at 69 would have been troublesome for Black.

Figure 6 (201 – 251)

White 38 etc. These moves have no meaning. Nieh was trying desperately to find some way of forcing Black to add an extra stone inside his territory, but it was already too late to do anything.

Black wins by ½ point.

27th Oza Title Game One

Kato's dominance of tournament go in the last couple of years has become so marked that people are starting to compare him to Sakata at his peak. In 1964 Sakata overwhelmed his opposition to win seven titles, with the only major title eluding his grasp being the Judan title. With the Kisei and Meijin titles in enemy hands, Kato has not quite achieved this degree of preeminence, but by picking up the Oza title he did become the first player since 1964 to hold four titles simultaneously. Since he is having little trouble with his title defences recently, Sakata's record is at least within his sights.

In the Oza title, which began before the excitement of the Meijin title had died down, Kato was matched against his fellow Kitani disciple, Ishida Yoshio, who came within an ace of taking the Honinbo title from him in 1978.

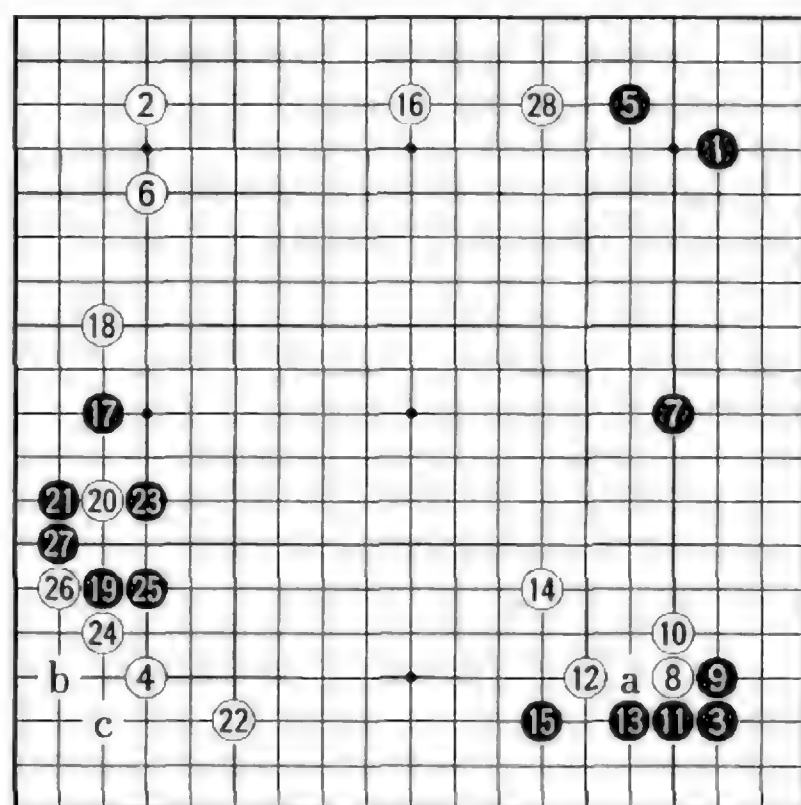


Figure 1 (1 – 28)

White: Kato Masao, Honinbo, Judan & Tengen
 Black: Ishida Yoshio, Oza
 komi: 5½; time: 6 hours each
 date: 24th October, 1979

Figure 1 (1 – 28)

White 8. White 16 would also be a good point, but White does not want to permit Black 'a'.

White 20. If White plays 22 immediately, Black will get good shape with Black 'b', White 'c', Black 23.

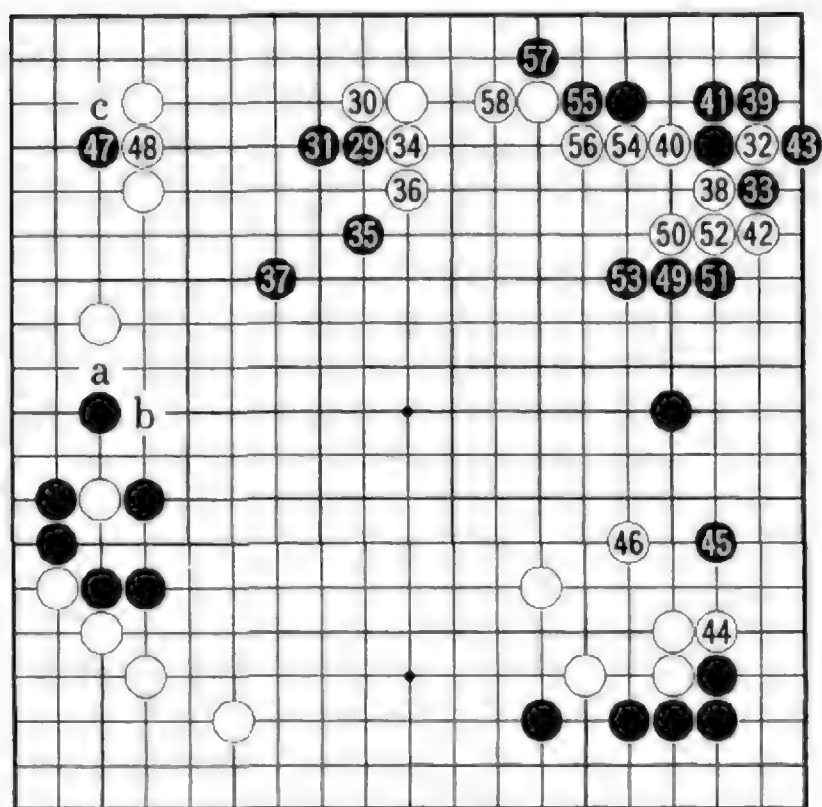


Figure 2 (29 – 58)

Figure 2 (29 – 58)

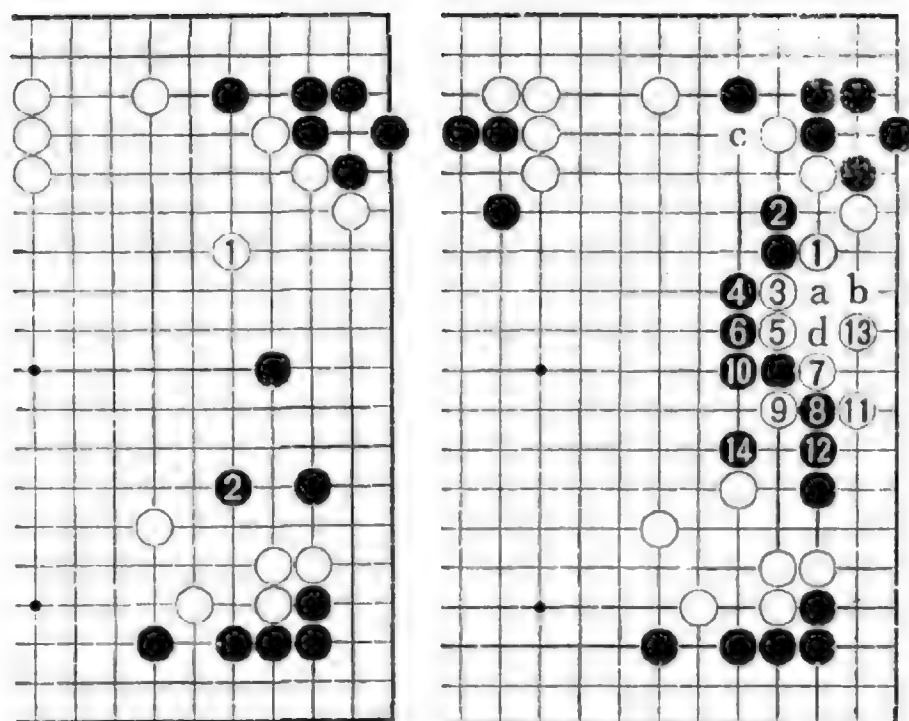
White 44. At about this stage White should exchange 'a' for Black 'b'. The omission soon proves costly.

White 46 is an important point concerning the balance of power. White 1 in Dia. 1 would be wrong, as Black 2 would weaken White's position.

White 48. If White had played 'a', he could answer Black 47 at 'c'.

White 50. A bad mistake in direction which gives Black the kind of forcing move a professional must dream of at 51. Kato himself relates that Fujisawa Shuko laughed at 50 as a move fit for a 9-stone handicap game. In this position White must play at 1 in Dia. 2.

Dia. 2. If Black 2, White gouges out the side with 3 etc., living in sente as Black must defend at 14. If Black plays 2 at 3, then White 2, Black 'a', White 'b', Black 13, White 'c' follow, giving White a far superior result to that in the game. Note also that if Black plays 12 at 'd', White



Dia. 1

Dia. 2

will be happy to make a ponnuki at 12.

White 54 – 58. White gets some thickness but in gote, while Black takes profit with 55 and 57. This result gives Black the lead.

Figure 3 (59 – 100)

Black 67 aims at strengthening the four stones in the top centre, but since these stones are in no immediate danger, 67 is just a little slack. Instead Black should have defended his right side position with 77 or pushed up at 90 at the bottom.

White 74. The profit White takes up to 80 is not inconsiderable and helps to cut down on Black's lead.

Black 79. Connecting at 1 in Dia. 3 is not advisable, as White counters with 2 and 4, setting up the troublesome placement at 6.

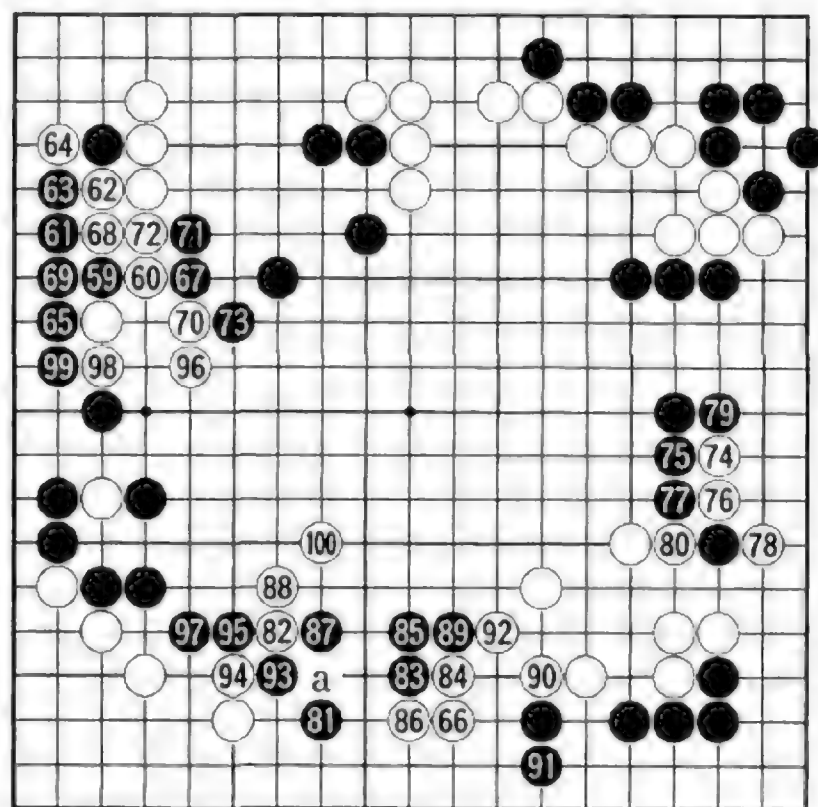
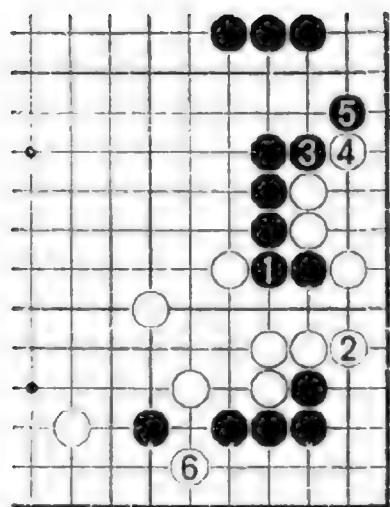


Figure 3 (59 – 100)



Dia. 3

Black 81 is aggressive. Building a moyo in the centre with Black 82, followed by Black 96, would have been good enough. Black probably chose 81 in the hope of finishing off the game quickly.

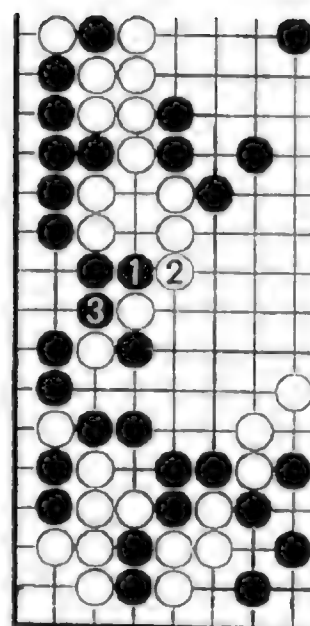
White 88. Playing 93 first, forcing Black 'a', would make White more solid, but White leaves the defect in his shape at 93 on purpose. His only chance of winning is by complicating the position, so he is challenging Black to cut with 93 and 95. Nevertheless, the cut is severe: White 96 shows that White has no direct answer to it.

Figure 4 (101 – 132)

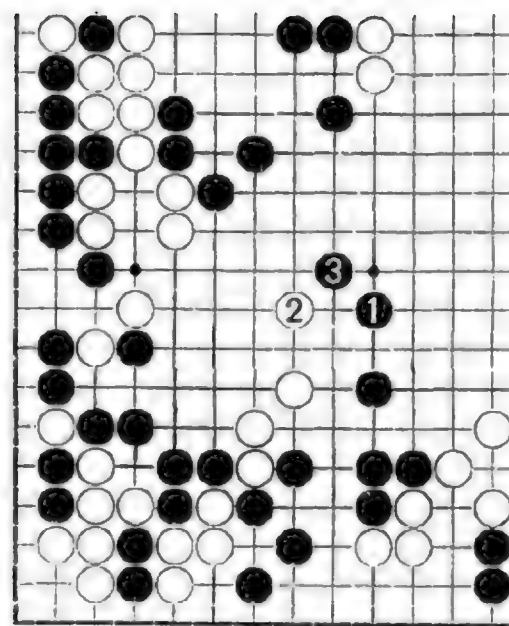
Black 3. It is difficult to decide whether to answer White 2 by extending at 20 or cutting at 25, so Black leaves it for later, switching instead to the effective forcing sequence of 3 etc.

Black 11. Better left unplayed. Later Black might prefer to play Black 'a'—White 12—Black 'b', as this would give him better eye-shape.

Black 15. Probably the losing move. According to Kato, Black should have enlarged his left side



Dia. 4



Dia. 5

territory with 1 and 3 in Dia. 4. Takemiya suggested instead connecting Black's top and bottom groups with 1 and 3 in Dia. 5. Takemiya felt that this would have put Black a safe ten points ahead on the board.

Black 15 becomes a bad move when White pushes up at 18. Black 21 is an attempt to save face for 15, but when White captures with 22 and forces with 24 etc., Black 21 ends up as a wasted move, because in effect Black has peeped at a place where he cannot cut. According to Takemiya, Black would still have had a chance if he had just forgotten about 15 and played 21 at 'c', connecting up his groups.

Figure 5 (133 – 152)

In this figure White's attack develops a momentum which Black is powerless to check. With three groups in trouble, Black is bound to lose one of them, while he has also fallen behind in territory.

Black resigns after White 152.

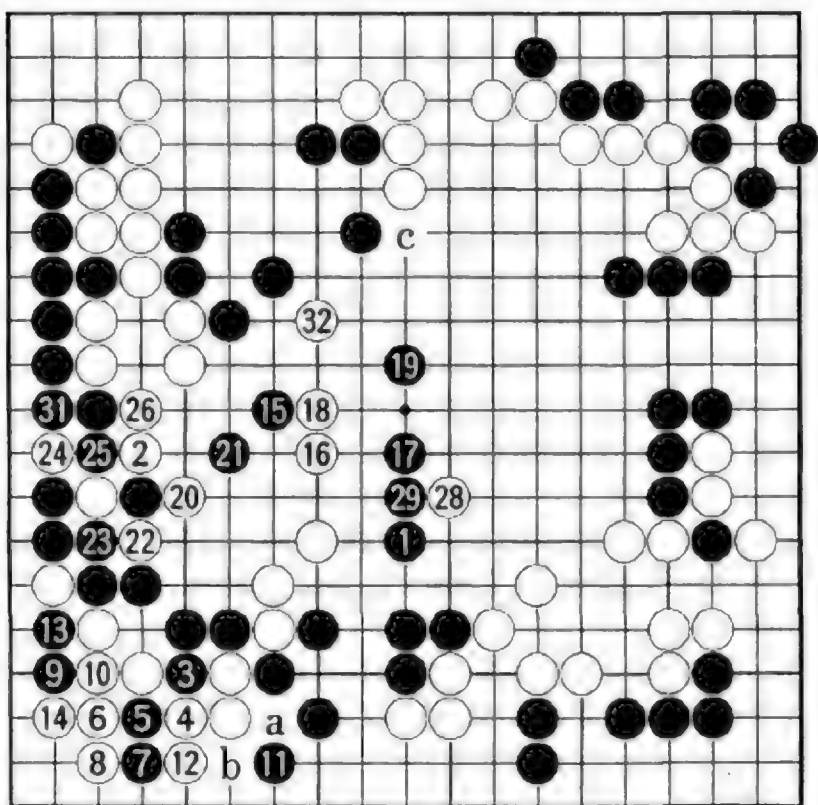


Figure 4 (101 – 132) ko: 27, 30

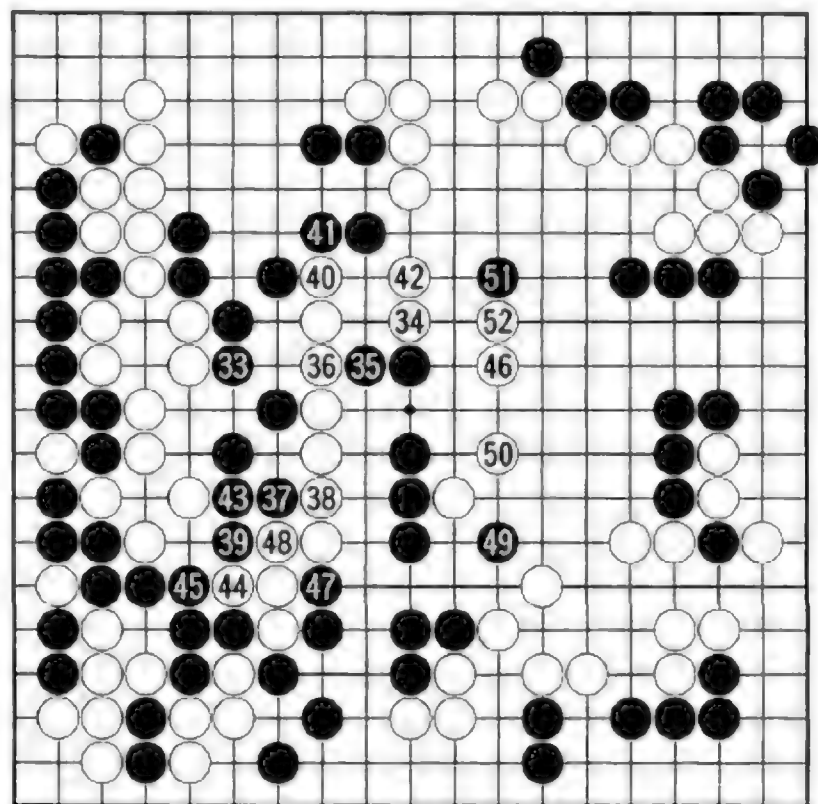


Figure 5 (133 – 152)

18th Judan Title: Otake v. Kudo

The superb form that Otake demonstrated in last year's Meijin title match is continuing, especially in the Judan tournament. The game below, played in the final of the Winners' Section of that tournament, is considered an Otake masterpiece. It is also a good illustration of the maxim, 'play the vital move rather than the big move' (oba yori kyuba).

White: Otake Hideo, Meijin

Black: Kudo Norio 9-dan

komi: 5½; time: 6 hours each

date: 14th November, 1979

(Figure 1) Black 47 looks very large, but it is the move Kudo regretted most in this game. Just why is explained in the next figure.

(Figure 2) The fight started by Black 49 ends in

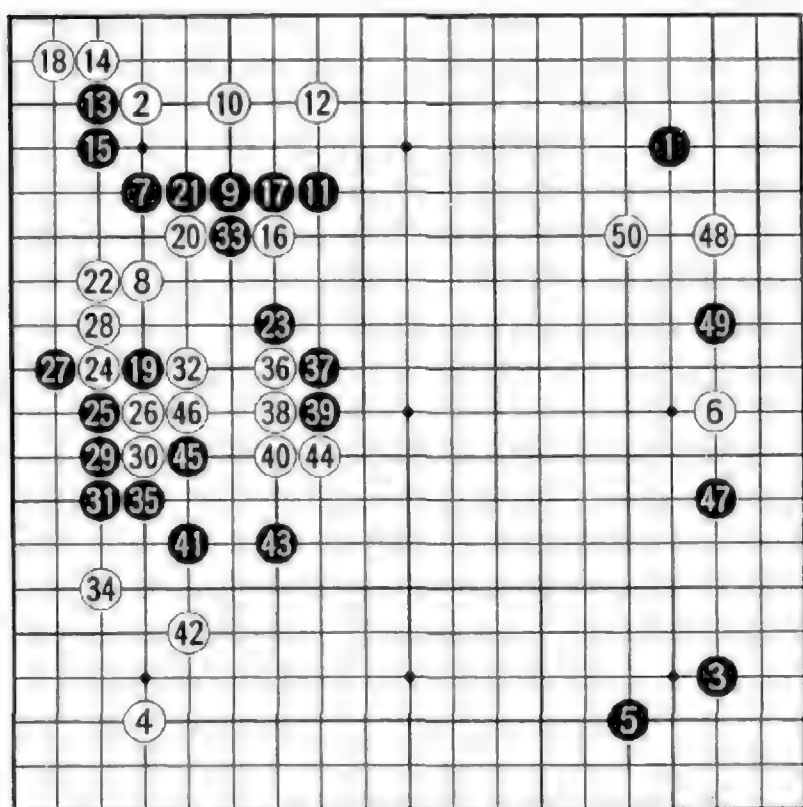
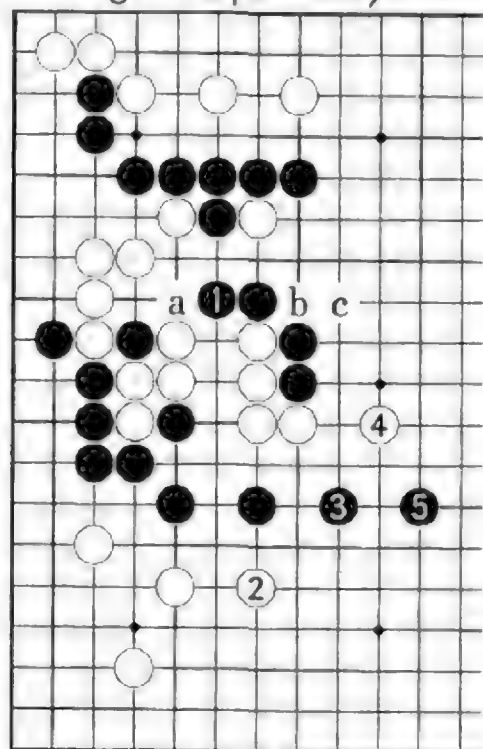


Figure 1 (1 - 50)



Dia. 1

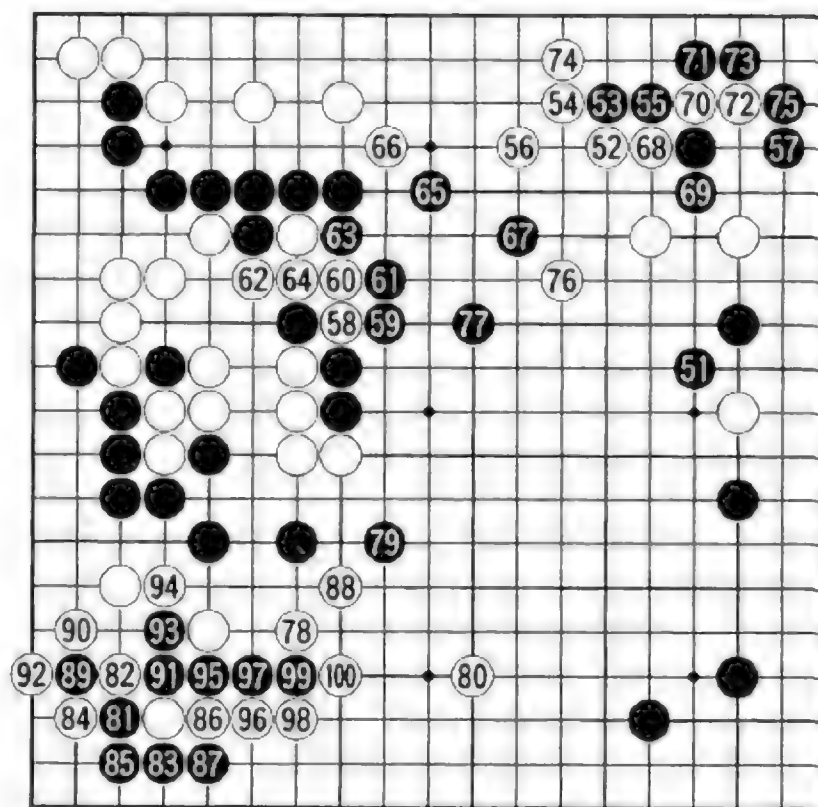


Figure 2 (51 - 100)

sente for White, so he is able to switch to 58. Instead of 47 in Figure 1, Black should have played at 1 in Dia. 1, the 'vital move' referred to above. Black 'a' will take away White's eye, while if White cuts at 'b', Black can now capture with 'c'. The sequence to 5 would follow, but with one weak group each, this result would be equal. The sequence to 64 secures White's group and quite a few points at the same time, a big contrast to Dia. 1.

This exchange is the turning point of the game. Black fights back furiously but is unable to recover the initiative.

Black resigns after White 170.

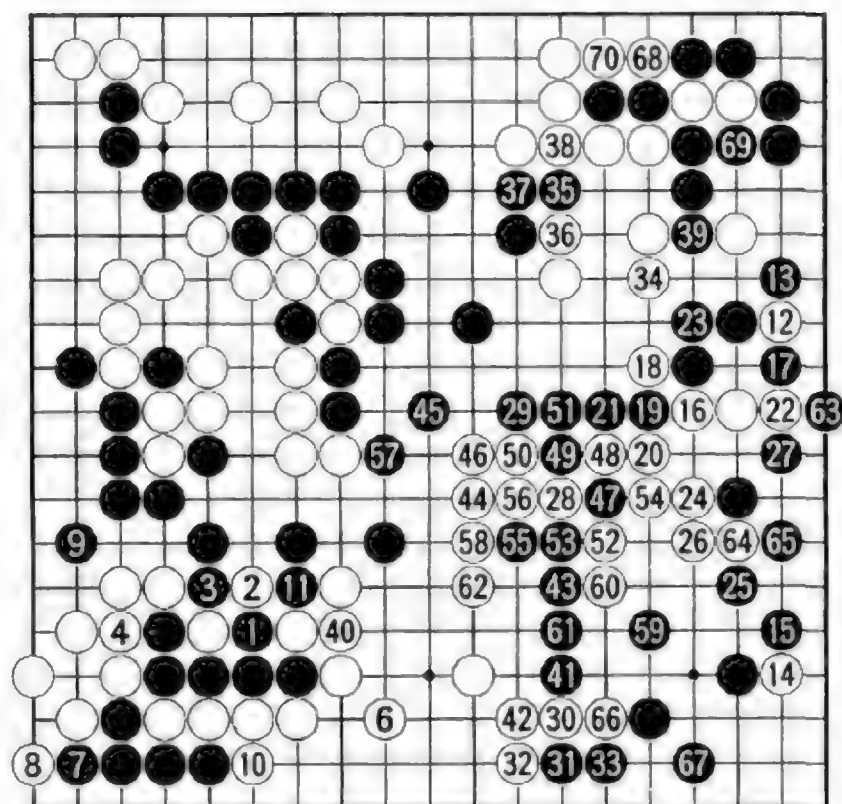


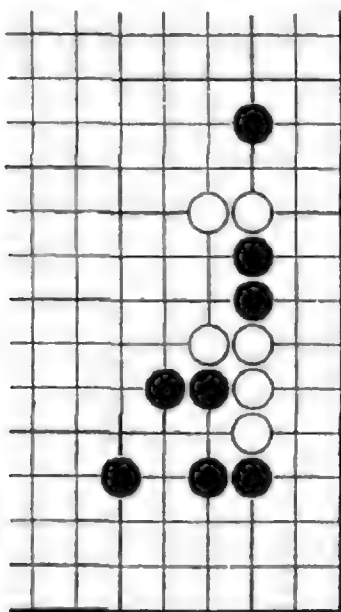
Figure 3 (101 - 170) 5: connects

Commonsense Tesuji Problems

The following problems are illustrations of standard tesuji patterns which come up time and time again in actual play. If you don't know these tesujis already, this is a good chance to learn them. Even if you do know them, a little bit of revision won't hurt you. When tackling the problems, just picking the first move is not enough — you should try to work out the whole sequence, ideally in your head, not on the board. Note that the reasons for the wrong answers are just as important as for the right answer.

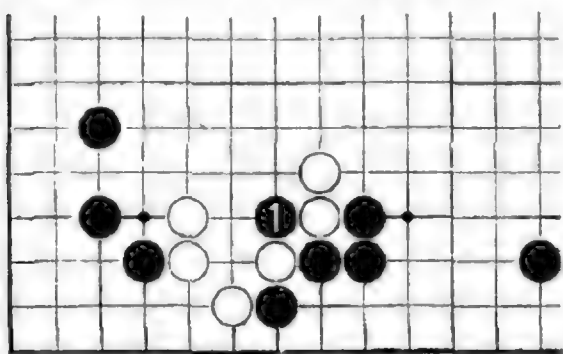
The problems are divided into two classes — elementary kyu (10 to 7-kyu) and mid-kyu (6 to 4-kyu). However, you should not worry about these classifications too much — rather than actual problem-solving ability, they may perhaps represent the level at which Japanese go writers feel you should learn a certain pattern.

Elementary Kyu Problems



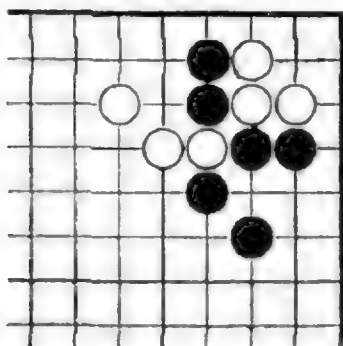
Problem One. Black to play

Black can rescue his two stones inside White's position.



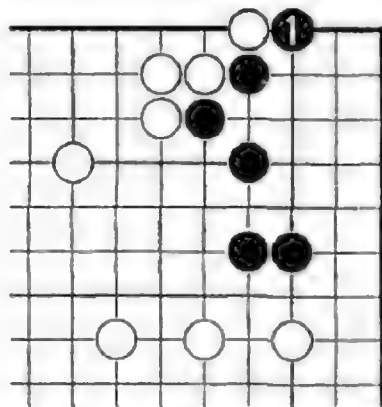
Problem Two. White to play

Black's atari at 1 aims at splitting White into two. How should White answer?



Problem Three. Black to play

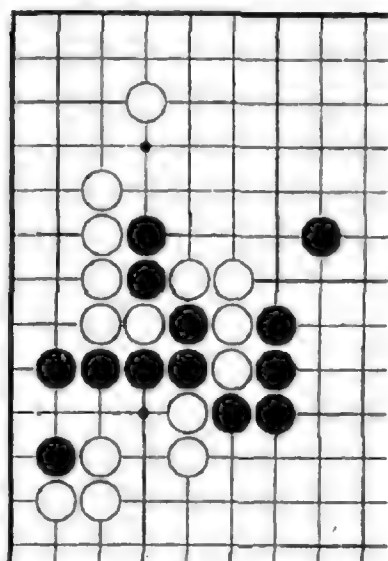
This is a well-known corner problem.



Problem Four. White to play

Black 1 is greedy. How can White exploit this move?

Mid-Kyu Problems

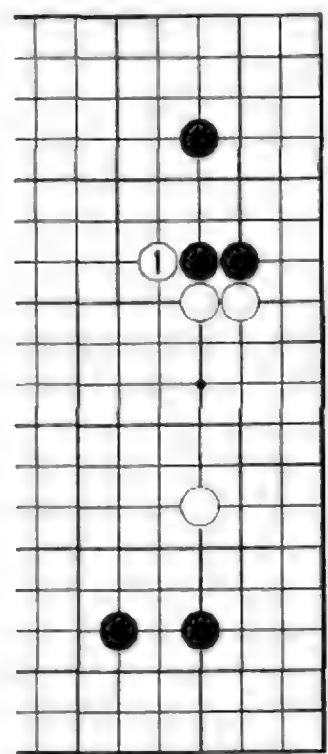


Problem Five. Black to play

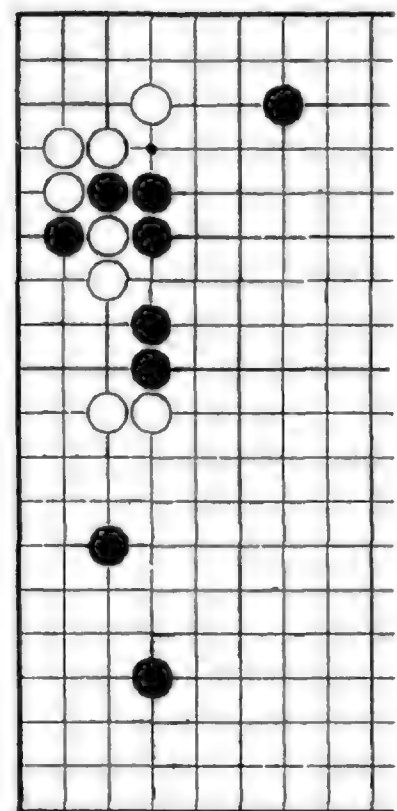
This fight looks bad for Black, but knowledge of a standard tesuji will win it for him.

Problem Six. Black to play

White 1 follows the proverb by playing hane at the head of two stones. This is always a good move which one should forestall if possible. It's too late for that, but there is a set move for Black in response.



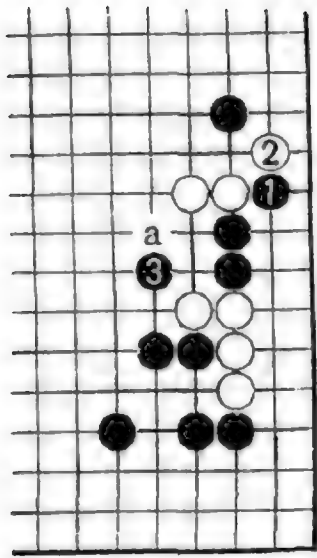
Problem Six



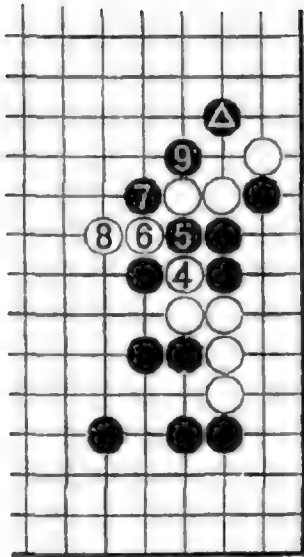
Problem Seven. Black to play

There is a famous tesuji on the side.

Answers begin next page



Dia. 1: correct



Dia. 2

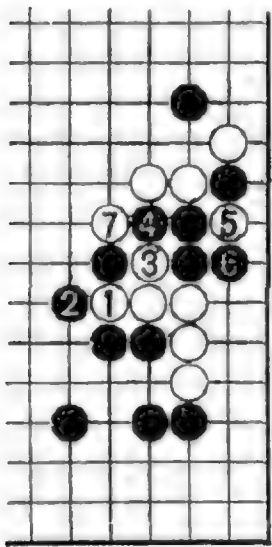
Problem One

Dia. 1. The hane at 1 is the correct answer. Black's aim is not just to save his two stones but also to attack White.

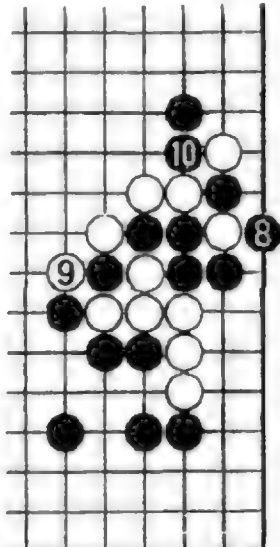
If White 2, Black jumps out at 3 (not at 'a').

Dia. 2. White cannot counterattack with 4 and 6, as Black captures his stones above, thanks to ▲.

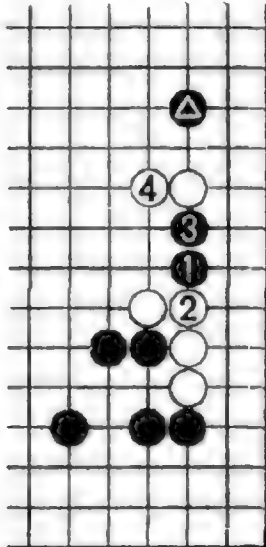
Dia. 3. White's best answer is to push through with 1 and 3, then to play 5. After 6, he cuts at 7.



Dia. 3



Dia. 4



Dia. 5

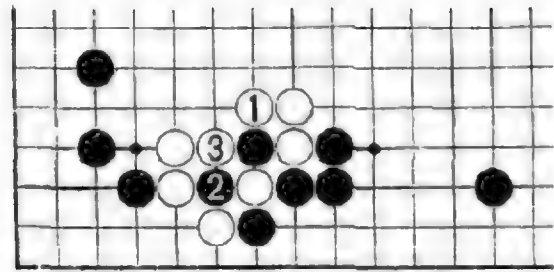
Dia. 4. Black must capture at 8, so White in turn captures at 9. However, Black gets a satisfactory result with 10, for he takes profit and can still hope to attack White's group.

Dia. 5. The original position arises from Black's invasion at 1, which relies upon the support of ▲ in the rear.

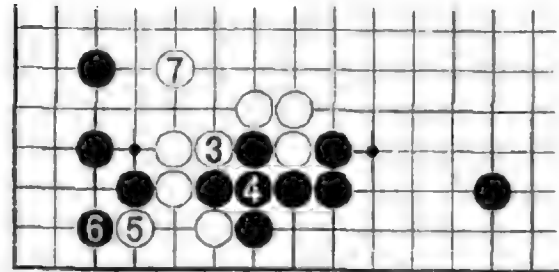
Problem Two

Dia. 1. Usually connecting in answer to an atari is automatic, but here countering with an atari of one's own at 1 works better. If Black 2, White squeezes with 3, a tesuji often seen in professional play. The aim is to gain a tempo.

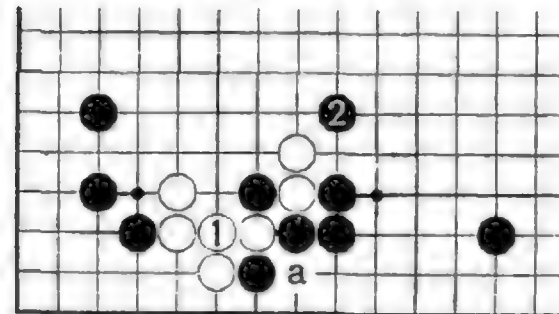
Dia. 2. In this particular case White will continue with 5 and 7 after Black connects. White 5 prevents Black from connecting underneath, while 7 gives him good shape in the centre. Black now has no severe attack on White.



Dia. 1: the tesuji

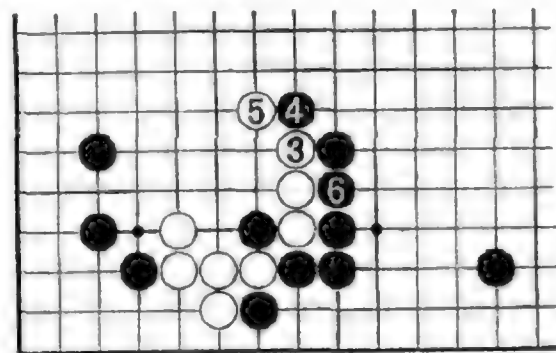


Dia. 2: good shape



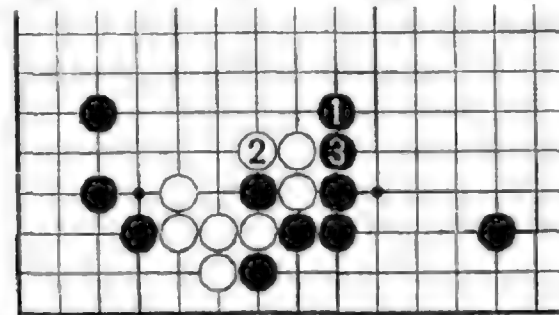
Dia. 3: too heavy

Dia. 3. Connecting at 1 is heavy, even though this leaves the capture at 'a'. Pressing at 2 now works perfectly for Black.



Dia. 4: bad

Dia. 4. If next 3, Black hanes at 4, then connects solidly at 6. White has no good continuation.



Dia. 5: also bad

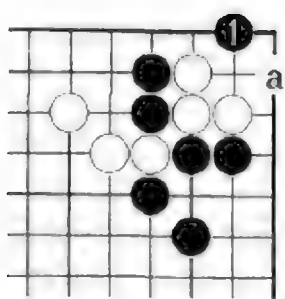
Dia. 5. White may decide to capture solidly with 2 instead of 3 in Dia. 4, but he still gets poor shape while Black gets nice thickness with 3.

Problem Three

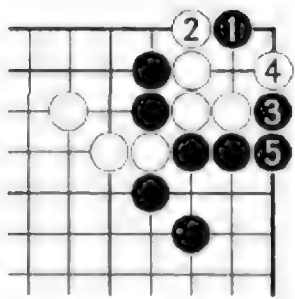
Dia. 1. The placement at 1 is a famous tesuji. Note that Black 'a' would be wrong.

Dia. 2. Resisting with 2 is useless — Black counters with the hane at 3 and easily wins the fight.

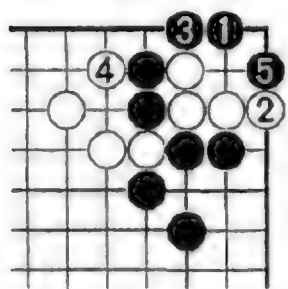
Dia. 3. If White tries to increase his liberties



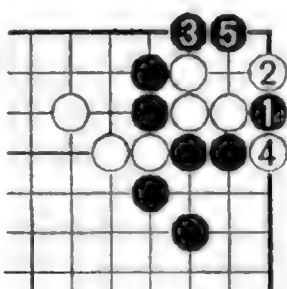
Dia. 1: the tesuji



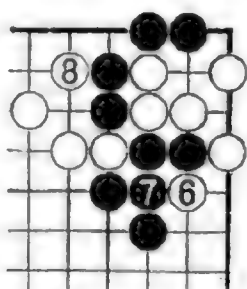
Dia. 2: Black wins



Dia. 3



Dia. 4



Dia. 5

with 2, Black connects with 3. With 5 Black gets an eye in the corner, so White cannot give atari.

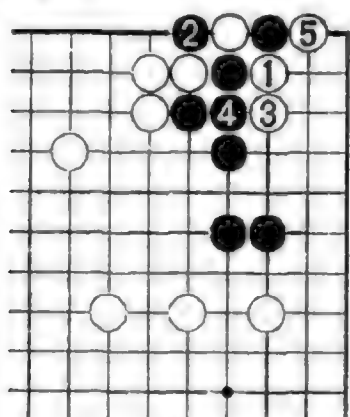
Dia. 4. Beginning with the hane at 1 is a mistake. Black may seem to be winning the fight after 3 and 5, but —

Dia. 5. White is able to extend his liberties with 6, so now 8 puts him ahead in the fight.

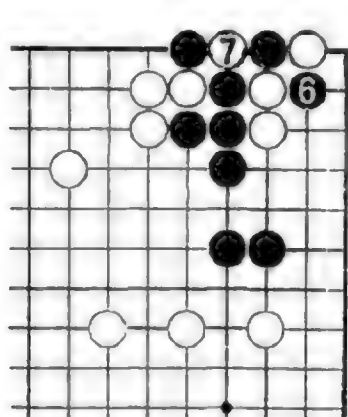
Problem 4

Dia. 1. White counters by cutting at 1. If Black 2, White continues with 3 and 5. Black now has to choose between playing a ko or letting White live in the corner.

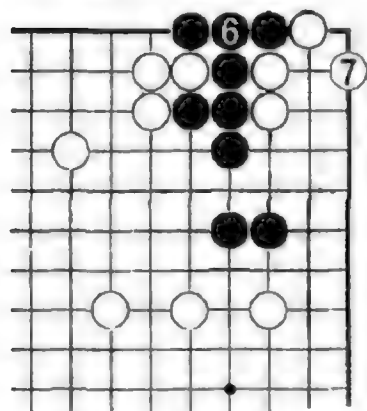
Dia. 2. Black 6 gives the ko. Needless to say, this is an excellent result for White.



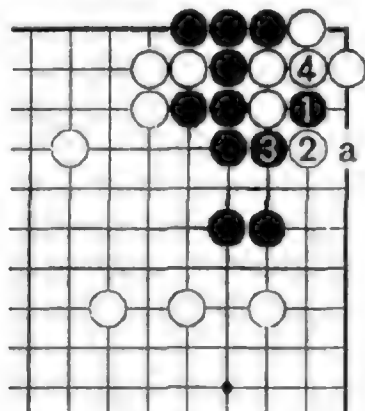
Dia. 1: correct



Dia. 2: ko



Dia. 3: White lives



Dia. 4

Dia. 3. If Black avoids the ko, White gets an even better result by living with 7.

Dia. 4. Black cannot kill White. Black 1 is the correct way to attack this shape, but here it fails,

because after 4, Black 'a' does not work.

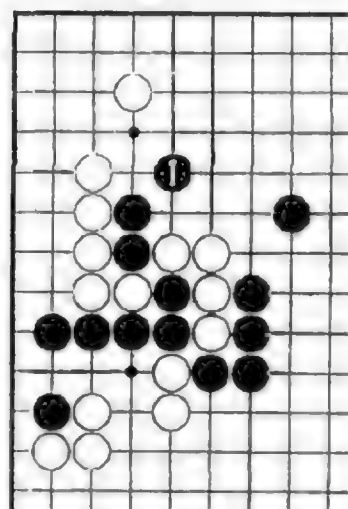
Instead of 1 in the problem, Black must therefore pull back on the second line.

Problem Five

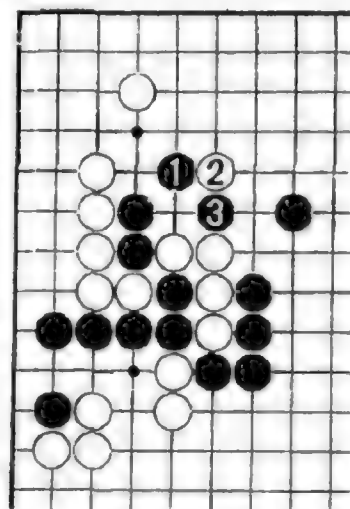
Dia. 1. The diagonal move of 1 is another famous tesuji. Because of his shortage of liberties, White cannot break through Black's encircling net.

Dia. 2. If White 2, Black plays in at 3.

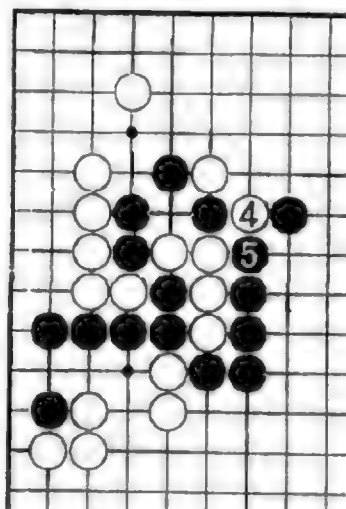
Dia. 3. If next 4, Black gets a snapback with 5.



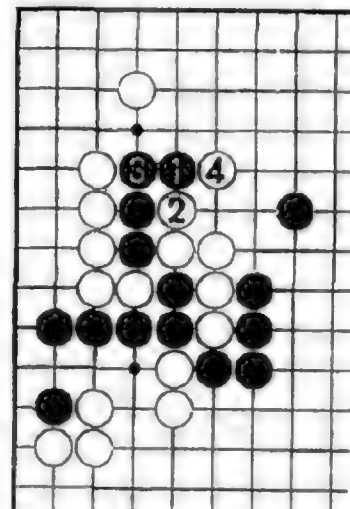
Dia. 1: the tesuji



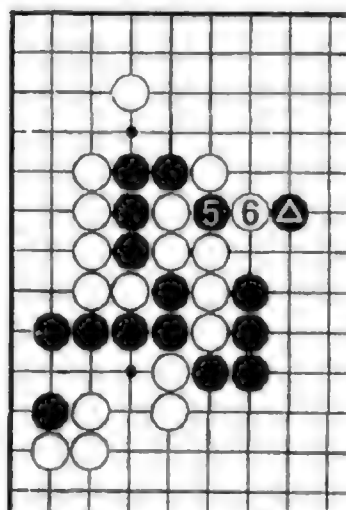
Dia. 2



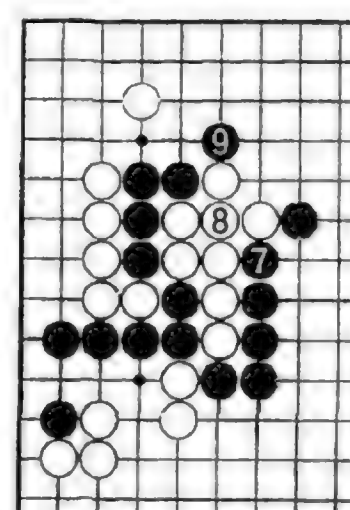
Dia. 3



Dia. 4



Dia. 5



Dia. 6

Dia. 4. If instead White tries to slip through the cordon with 2 and 4 —

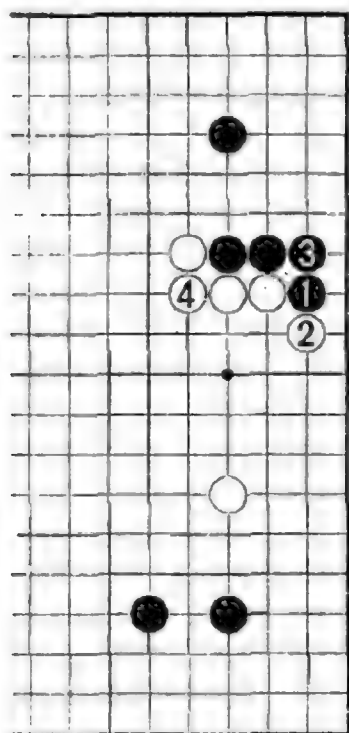
Dia. 5. Black throws in at 5. Black ▲ now comes in handy.

Dia. 6. Black finishes White off with a ladder with 7 and 9.

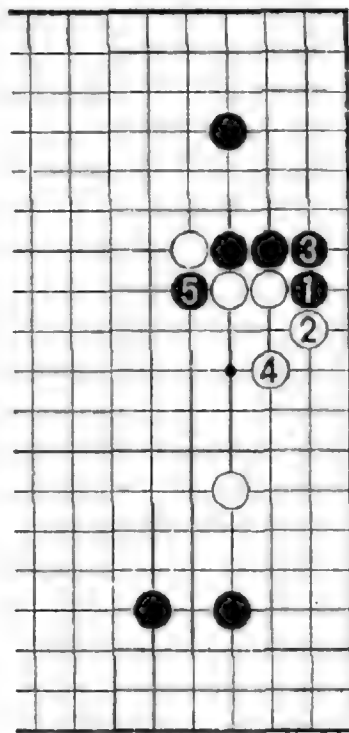
Problem Six

Dia. 1. Black 1 is correct shape. If White 2, Black 3. The sequence to 4 is a set pattern. White gets superior thickness, but this can't be helped once he makes the hane at the head of Black's two stones.

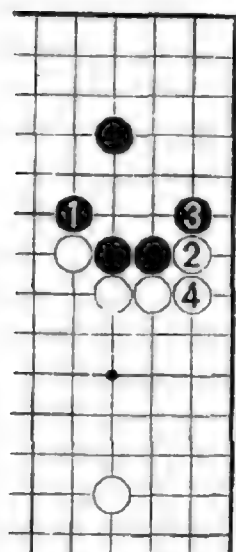
Dia. 2. The diagonal connection 4 is bad shape and lets Black make a good cut at 5. Here the centre is more important than the side.



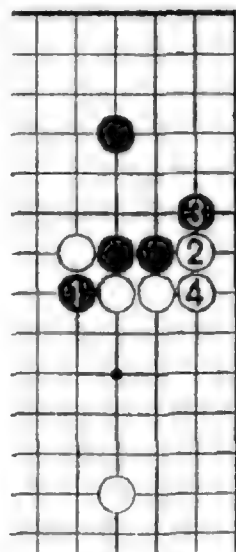
Dia. 1: correct



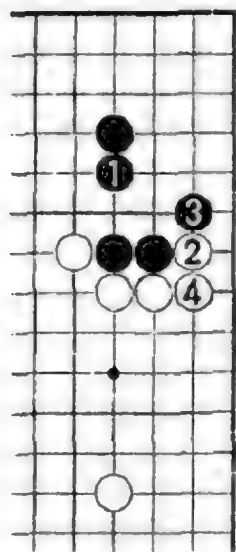
Dia. 2



Dia. 3



Dia. 4



Dia. 5

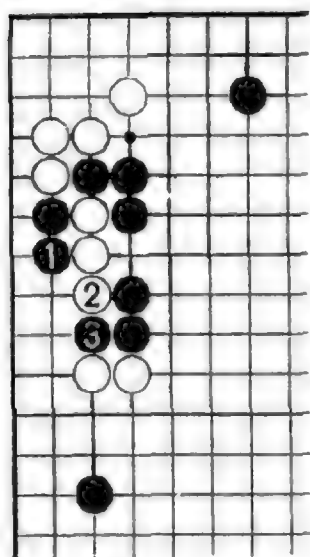
Dia. 3. Black must not counter-hane at 1. White makes a hane at the other end of Black's two stones, then connects at 4, leaving Black's position full of holes.

Dia. 4. Cutting at 1 is unreasonable. Once again the hane at 2 is the key move for White. The fight after 4 will be unfavourable for Black.

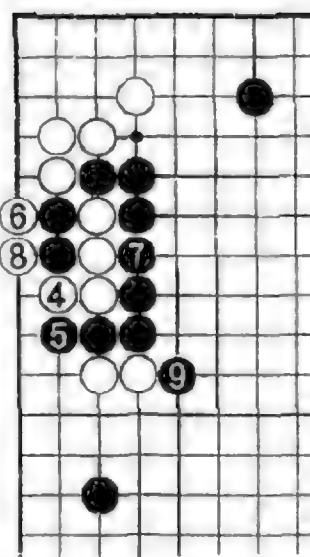
Dia. 5. Black 1 is yet another bad shape move. The hane at 2 is still the curcial point for White, ensuring him of a satisfactory result.

Problem Seven

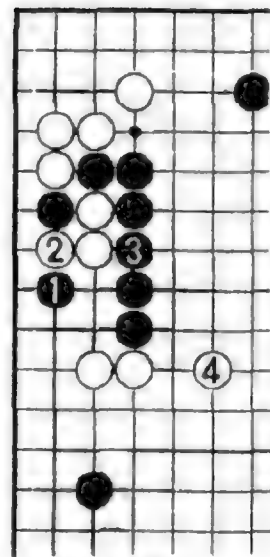
Dia. 1. Increasing the sacrifice with 1 is the key move. If White 2, Black pushes through with 3.



Dia. 1



Dia. 2



Dia. 3

Dia. 2. White has no choice but to play 4, so Black forces with 5 and 7, then hanes at 9. It is very difficult for White to do anything with his two stones.

This result is so good for Black that White might even consider just switching elsewhere after 1 in Dia. 1.

Dia. 3. Black 1 is uninspired. The result when White moves out with 4 is a striking contrast to Dia. 2.

Go Curiosity

The 19-Stone Extension

The following game is quite a curiosity. It is the only example we know of from professional play of a nineteen-stone line going from one side of the board to the other. The game was played in the 1951 Nihon Ki-in oteai (rating tournament).

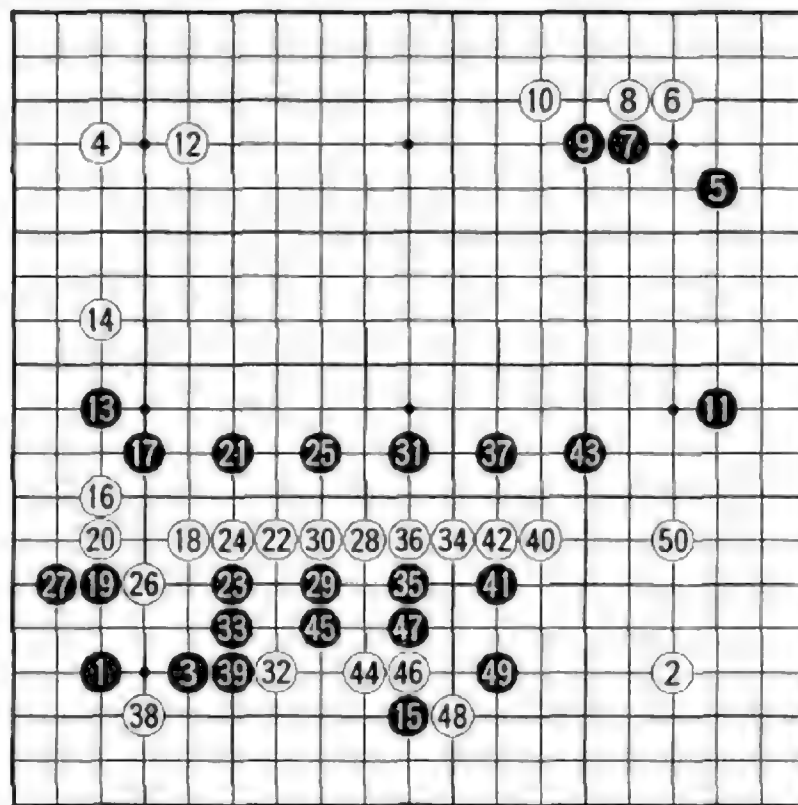


Figure 1 (1 - 50)

White: Honda Sachiko 1-dan (now 5-dan)
 Black: Yamamoto Yutaka 2-dan (now 3-dan)
 no komi; date: May 1951

(Figure 1) Fighting starts early when White invades at 16 in Figure 1 and Black attacks severely with 17 and 19. Both sides move out jump by jump into the centre, with Black seizing every opportunity to peep.

(Figure 2) Black 55 should be at 63.

Black 67. A probe at 'a' or 'b' would be better.

(Figure 3) Black 1. Should connect at 2.

White 28 makes the game close.

(Figure 4) With 106 and 120 White completes her connection from edge to edge. It must be very rare for this to occur uncontrived.

White wins by 3 points.

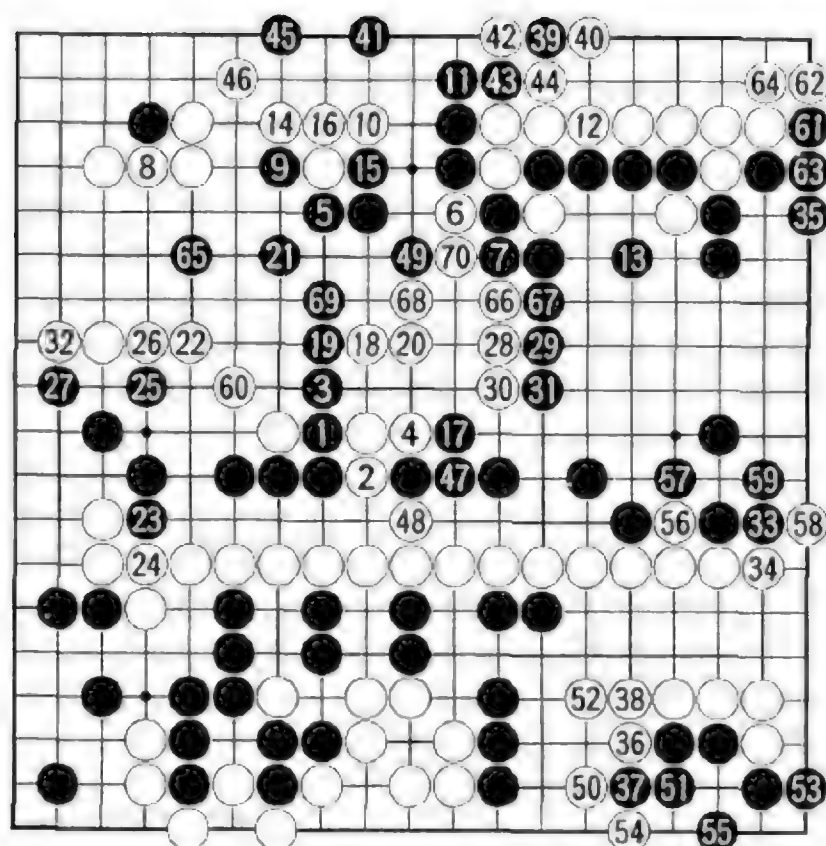


Figure 3 (101 - 170)

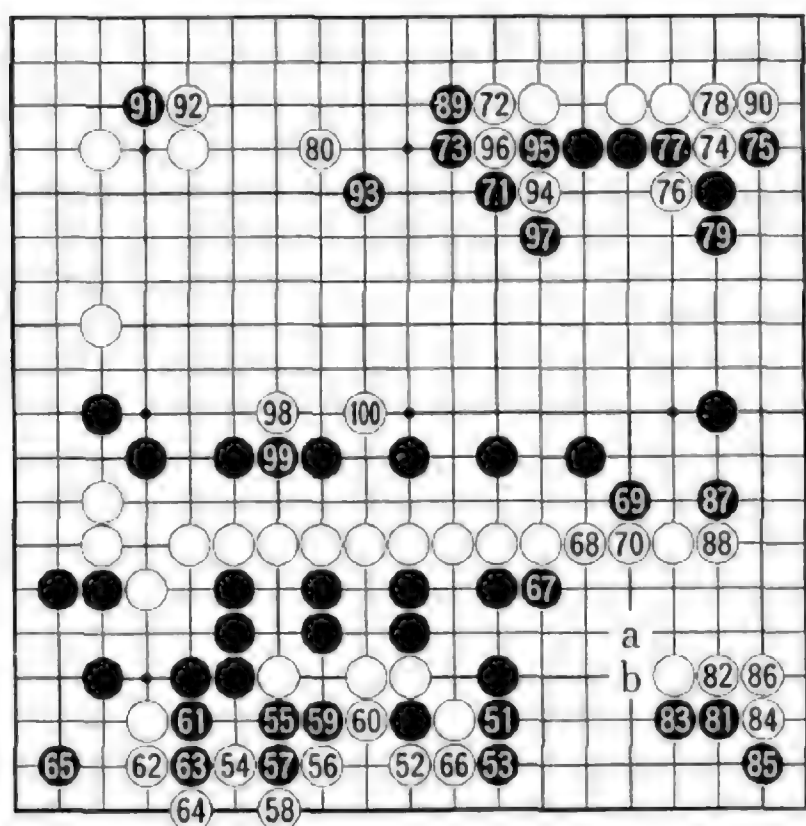


Figure 2 (51 - 100)

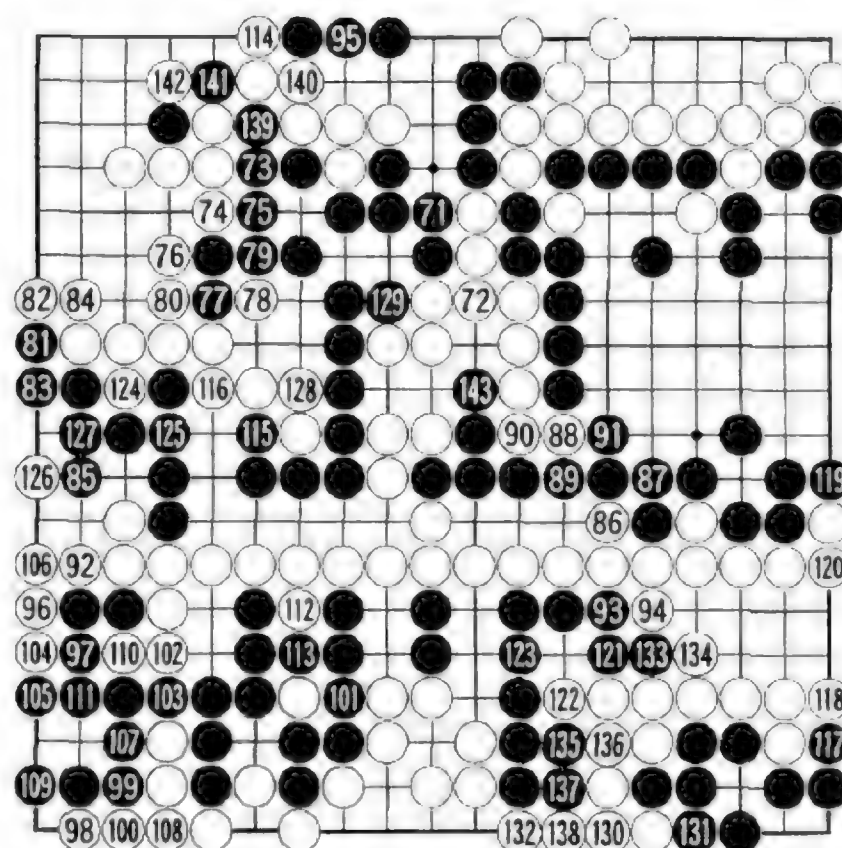
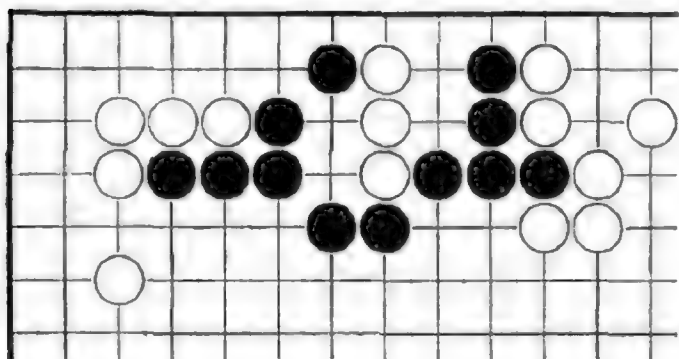


Figure 4 (171 - 243)

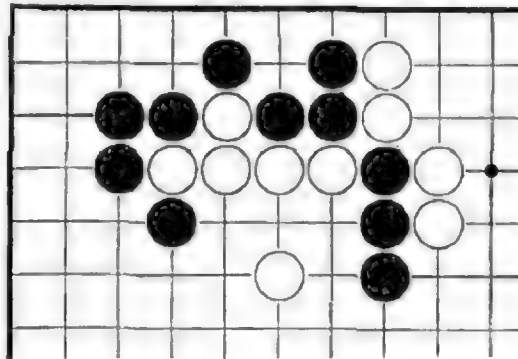
Basic Fighting Techniques

Miyazawa Goro

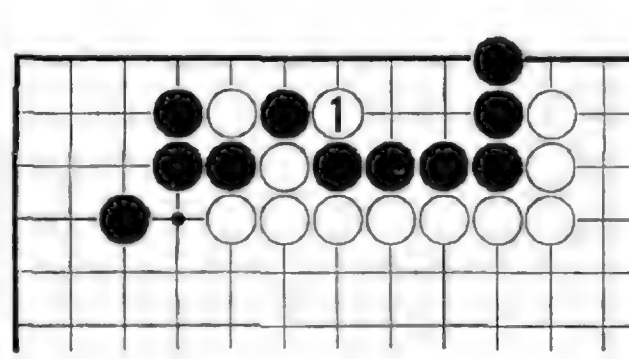
The three problems below all involve the same elementary tesuji. Anyone of mid-kyu strength should be able to solve them, while dan-level players should get them on sight. If you have any trouble, then this article may be what you need to bring your technique up to scratch.



Problem One
 White to play



Problem Two
 White to play



Problem Three
 Black to play

Pattern Five: The Descent

There are times when a 'slow' move works better than a faster-looking move. It's important to know when to hasten slowly. The 'descent' or 'sagari' is a good example — it looks slow, but in some positions, especially when one is acutely short of liberties, it is more effective than an impatient move hurrying to reduce the opponent's liberties.

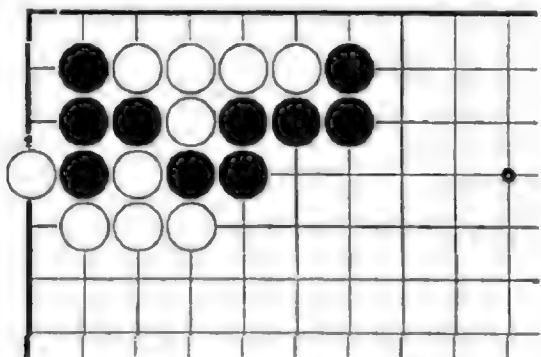
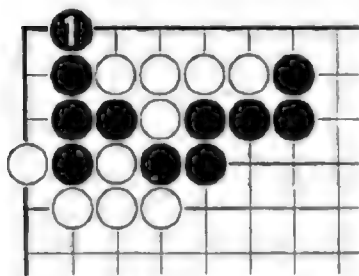


Illustration One: Black to play

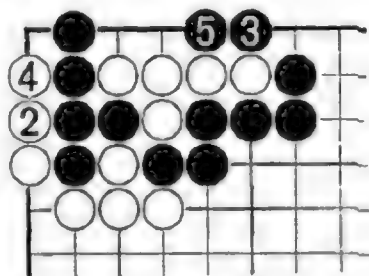
Find the vital point for Black to win the fight in the corner.

Dia. 1. Black 1 is the only move.

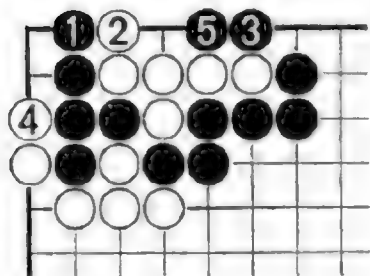
Dia. 2. White's attack runs out of steam after



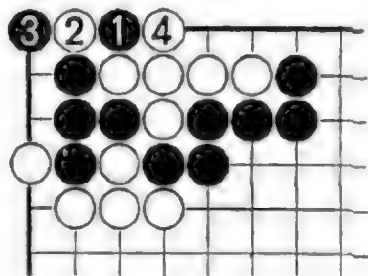
Dia. 1: the tesuji



Dia. 2



Dia. 3

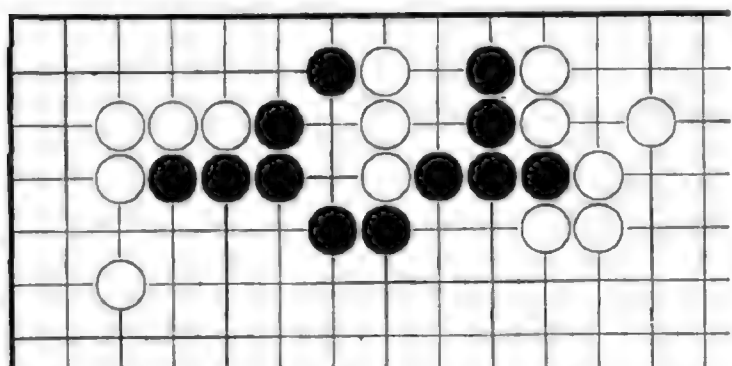


Dia. 4

2 and 4 — he cannot give atari.

Dia. 3. Attacking on the inside with 2 also fails.

Dia. 4. Rushing to capture White with the hane of 1 invites disaster. White throws in at 2, enabling him to set up a ko with 4.

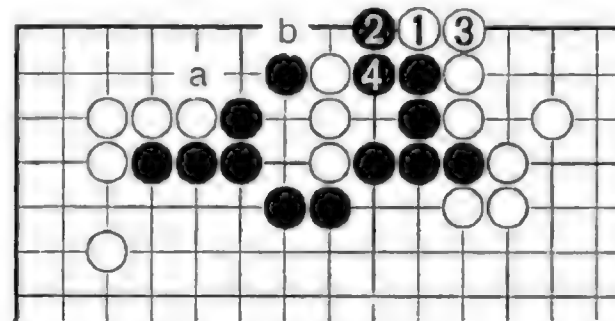


Problem One: White to play (5-kyu)

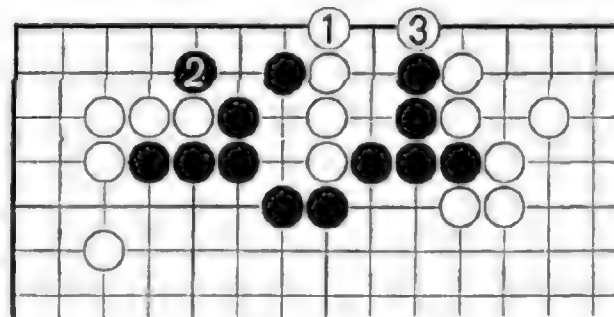
White's three stones seem to have been swallowed whole by Black — he certainly can't

push his way out — but it's too soon to give up.

Dia. 1. White can't find the tesuji, so he contents himself with the endgame moves of 1 and 3. Obviously he doesn't subscribe to 'Go World'. White 1 at 'a' (Black 'b') is just as useless.



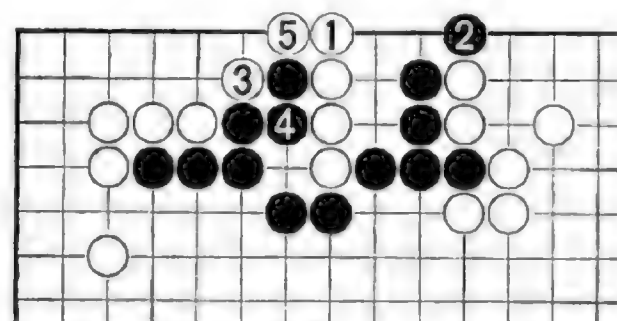
Dia. 1: wrong



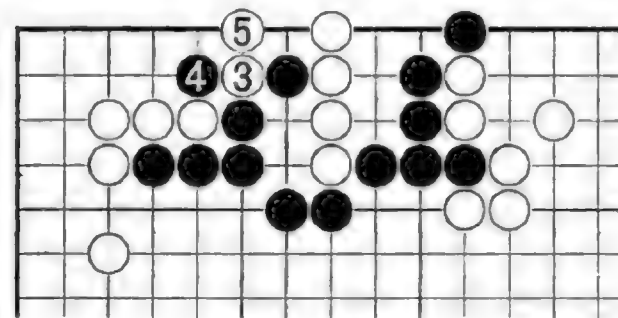
Dia. 2: the tesuji

Dia. 2. Calmly descending at 1 is the answer. This makes miai of connecting to the left and to the right. If Black 2, White easily pulls out his stones with 3. The connection to the left may not be so easy to see.

Dia. 3. If Black blocks on this side, White has the tesuji of 3 — there is no way that Black can prevent White from connecting. If Black 4, White 5.



Dia. 3: the follow-up tesuji



Dia. 4

Dia. 4. Resisting with 4 is ineffective — Black can do nothing after 5 because of shortage of liberties. Black 4 at 5 fails also.

Illustration Two: Black to play

How should Black handle his cut off stone in the corner? This problem may not seem difficult,

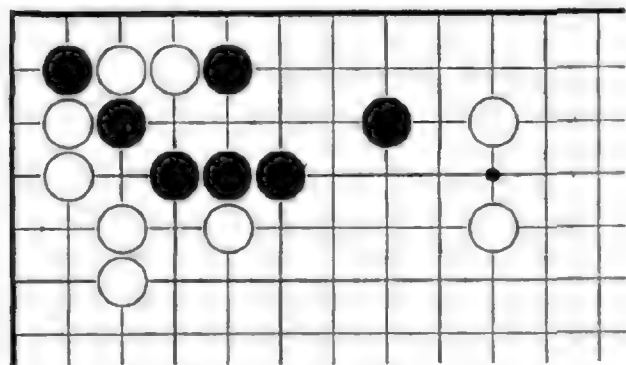
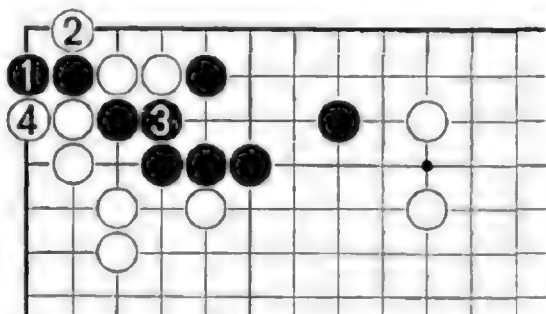


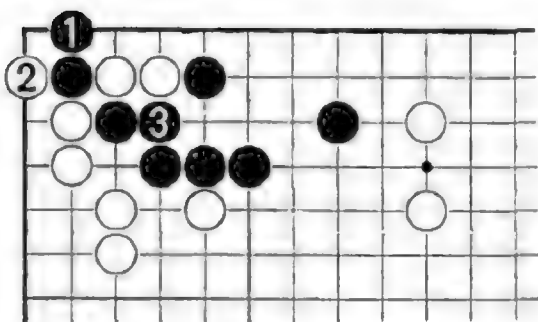
Illustration Two

but in one form or another it comes up with great frequency in actual play, so a little bit of revision won't hurt.

Dia. 1. Since it's the theme of this article, a descent is obviously the answer, but Black 1 goes in the wrong direction. White wins with 2 and 4.



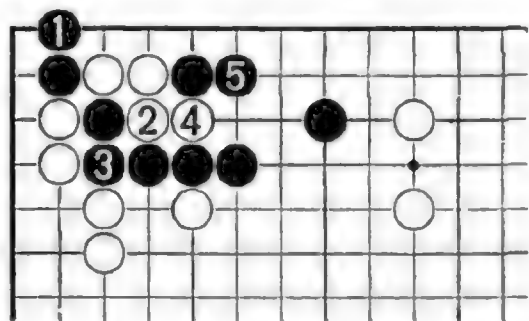
Dia. 1: wrong



Dia. 2: correct

Dia. 2. This is the correct direction. After 3, White cannot give atari.

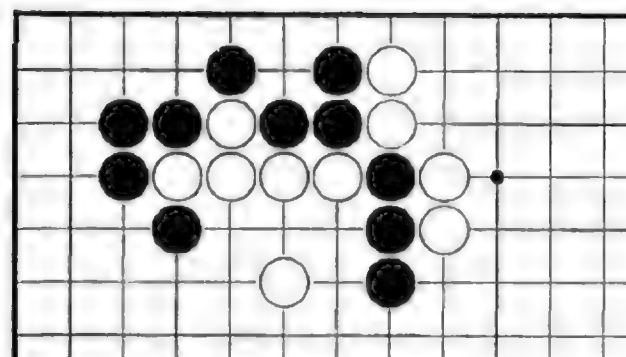
Dia. 3. Attempts to resist by White are futile. If White 2 and 4, Black pulls back at 5 and since White has not increased his liberties, nothing is changed.



Dia. 3: Black wins

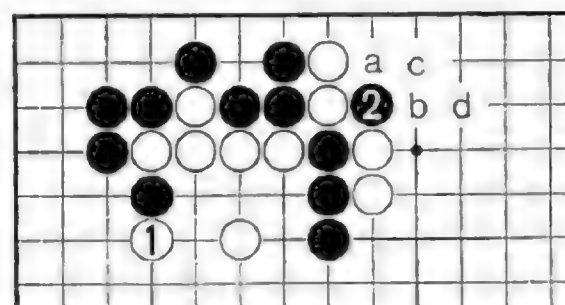
Problem Two: White to play (4-kyu)

Black is threatening to capture White's centre stones with the crane's nest tesuji while also threatening to cut at the top right. How can White cope with both these threats?

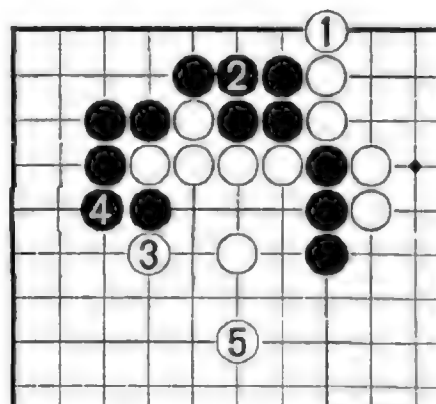


Problem Two

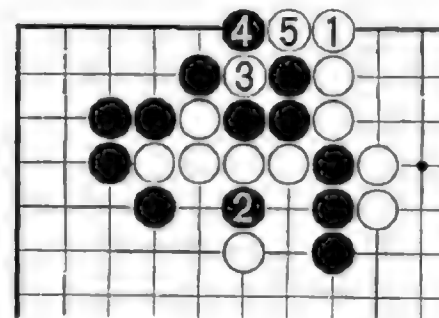
Dia. 1. White 1 saves the centre stones but lets Black cut at 2. Even if White could live with White 'a', Black 'b', White 'c', Black 'd' etc., the humiliation of crawling along the second line like this would be unbearable.



Dia. 1: failure



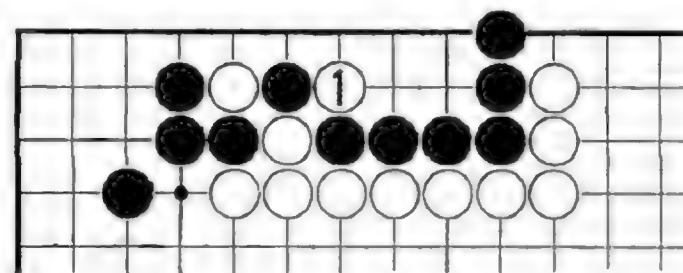
Dia. 2: success



Dia. 3: unreasonable

Dia. 2. White 1 is an excellent move which covers White's own weakness while exploiting the defects in Black's shape at the top. If Black 2, White escapes into the centre with 3 and 5. Note that the cut at 2 in Dia. 1 no longer works for Black.

Dia. 3. Black 2 is unreasonable – White captures him with the throw-in tesuji of 3, followed by 5 (the oi-otoshi tesuji). Note that 2 at 5 is impossible.



Problem Three: Black to play (3-kyu)

How should Black respond to White's cut at 1?

Continued on page 57

From Amateur to Professional

Tomita Tadao 7-dan

At the end of February 1973, a fifteen-year-old boy arrived alone at my house from Taiwan, to begin a term as a live-in disciple. He could not speak a word of Japanese, but we called him by the Japanese version of his name — Kaku Kyushin. He was small and frail-looking, and I found myself wondering how there could be any go talent hidden in such a body, but he came with a recommendation from the China Wei-ch'i Association for having made impressive results in their Youth League, so I decided to try him out at four stones.

Afterwards, he became an insei at the Nihon Ki-in, but he had his difficulties, and by the summer of 1977 it was either make shodan or go back to Taiwan. Miraculously, he won the insei promotion tournament and became shodan. In 1978 he began playing in the rating tournament, scored seven straight wins, and became 2-dan. In June 1979 he made 3-dan. Was this rapid promotion the result of talent or of effort? The following two games may help to answer that question.

Game 1

Black: Kaku

White: Tomita

March 10, 1973

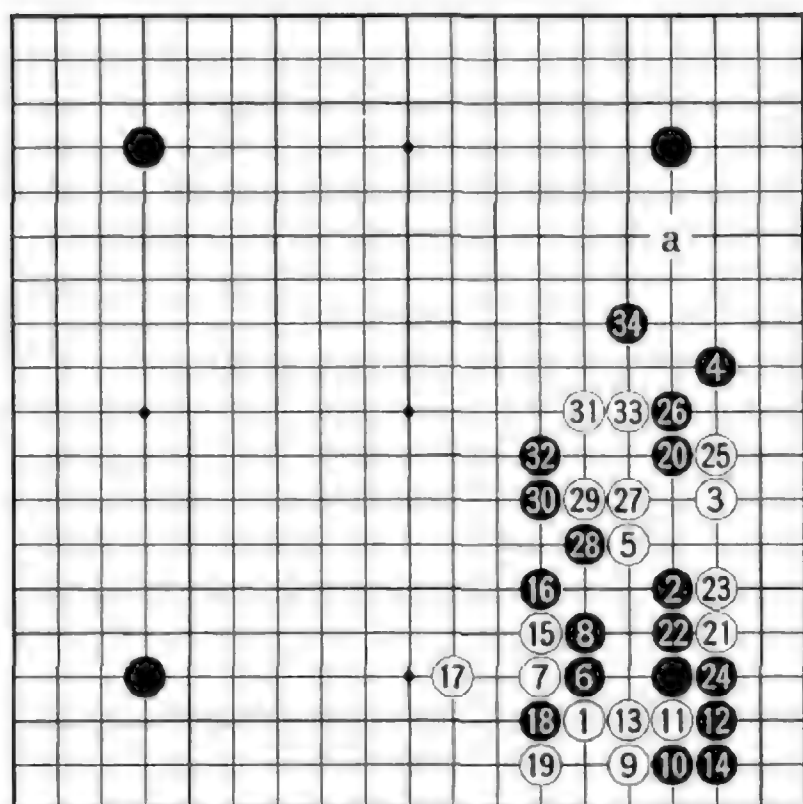


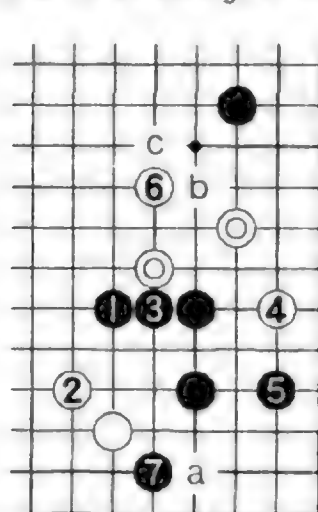
Figure 1 (1 - 34)

Figure 1 (1 - 34)

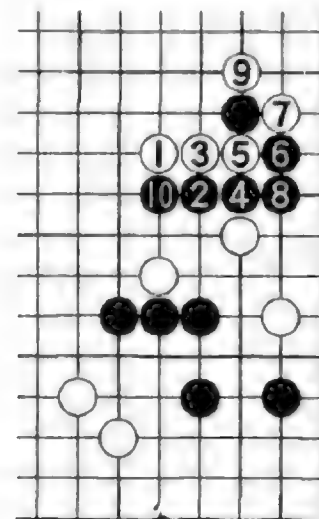
Tomita: 'I tried a slightly irregular move at White 5. Was this the first time you had seen

it?'

Kaku: 'No, I'd met with it before in Taiwan. Now I would answer as in Dia. 1, but I didn't know that tesuji then.'



Dia. 1



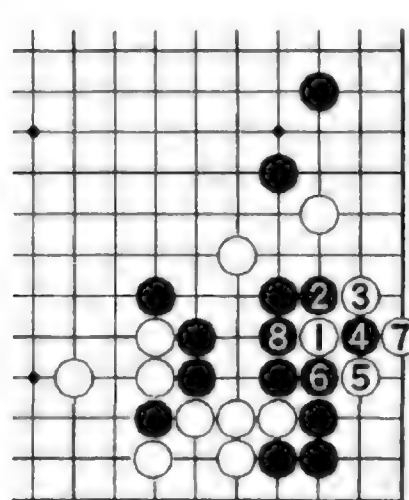
Dia. 2

Dia. 1. Black 1 and 3 put more pressure on the circled white stones. If White plays 6 at 'a', Black 'b' lands him in serious trouble, so White 6 cannot be helped. What if White plays 6 at 'c'?

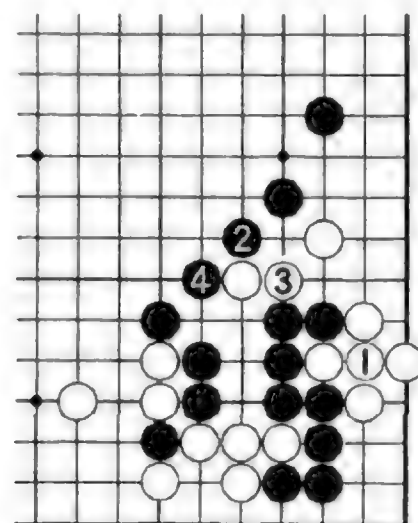
Kaku: 'I guess Black plays 'b' immediately.'

Dia. 2. That is, Black answers White 1 at 2. The result through 10 is good for Black. Back to the game.

Kaku: 'Black 18 was a mistake. Don't ask me why I played it. Black 20 at 23 would have been safer, but around that time the only thing I knew was how to go for broke. Connecting at 22 was another mistake. Black 2 and 4 in Dia. 3 are the tesuji, but I didn't know that either. If White connects as in Dia. 4, Black can just shut him in with the contact play at 2.'



Dia. 3



Dia. 4

Note: Tomita Tadao is one of the few professionals affiliated with the Keiinsha, the organization that succeeded the Kiseisha, founded by Karigane when he left the Nihon Ki-in in 1924.

'On top of all these mistakes, Black 34 was a bad-aji move. It probably should have been 'a', but I wasn't satisfied with anything less than all out.'

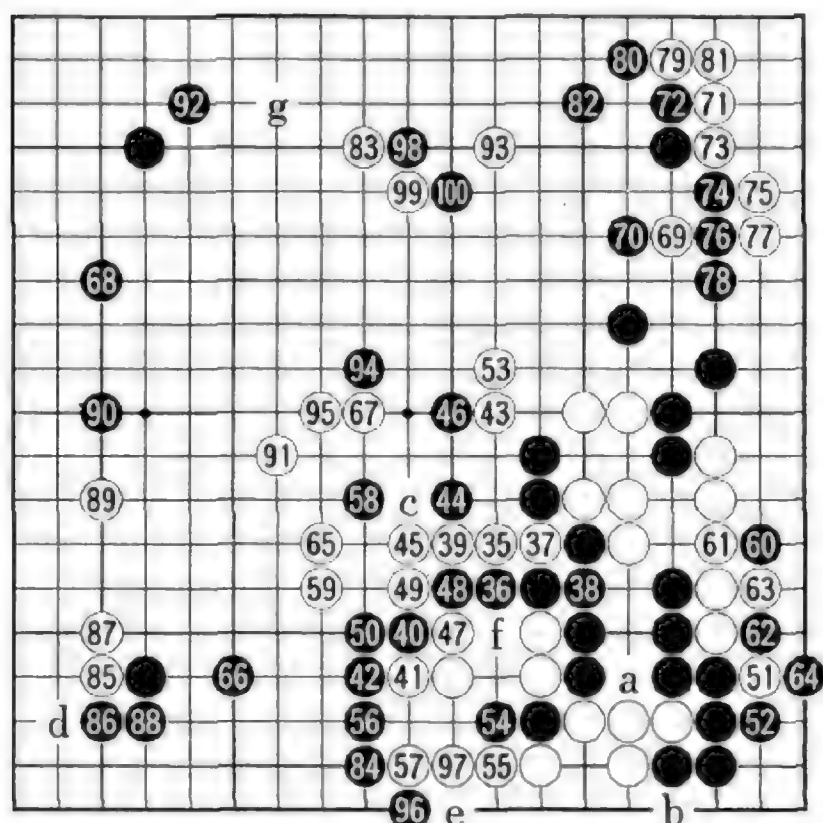
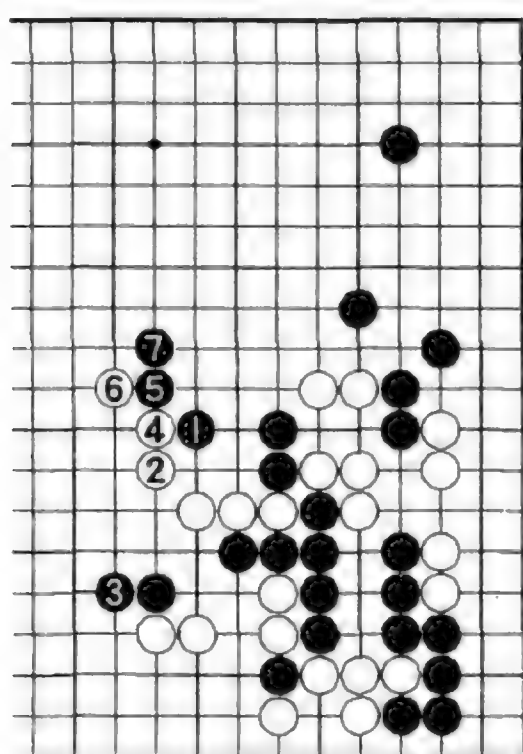


Figure 2 (35 - 100)

Figure 2 (35 - 100)

Kaku: 'We can allow Black 36 in reply to White's peep at 35, but Black 42 was too complacent. I was thinking that White would cut at 50 and then I'd be in good shape to play 49, but I guess what I should have done was protect the center with 1 to 7 in Dia. 5.'



Dia. 5

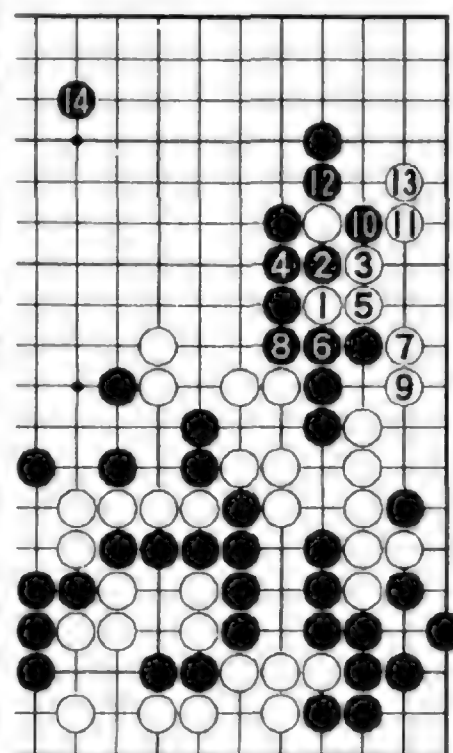
What if White connected at 62 with 53? Black could live by extending at 54, then playing 'a' and 'b'.

Kaku: 'There I go again at 58, trying to capture White, failing, and ending up in a mess. In this shape Black has to push at 'c'. I knew

no fear in those days - tried anything. I'm not sure what Black 60 was supposed to mean. Black 66 was unavoidable, but then White camped on the key point in the center with 67 and Black was unable to move.'

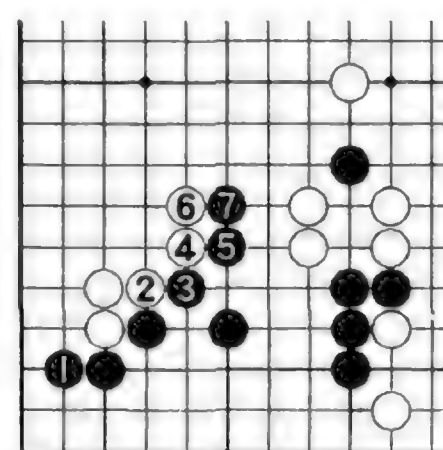
Tomita: 'Instead of invading at 71, I could have played the contact-jump tesuji at 1 in Dia. 6. White links up with 7 and 9 and settles his right-side group while taking away Black's territory.'

Kaku: 'Black would capture with 10 and 12, then extend to 14. That extension makes it not too bad for him, despite all the losses that come before. Anyway, Black



Dia. 6

72 in the figure seems to answer White 71 from the wrong direction. I should have blocked at 73 and protected the territory on the right side. Black 84 was small, too; Black 92 in the top left corner should have come first. And why didn't I descend at 'd' with Black 88? If White bends up and out with 2 etc. in Dia. 7, Black just keeps pushing. White's center is in danger, so he can't do this.'



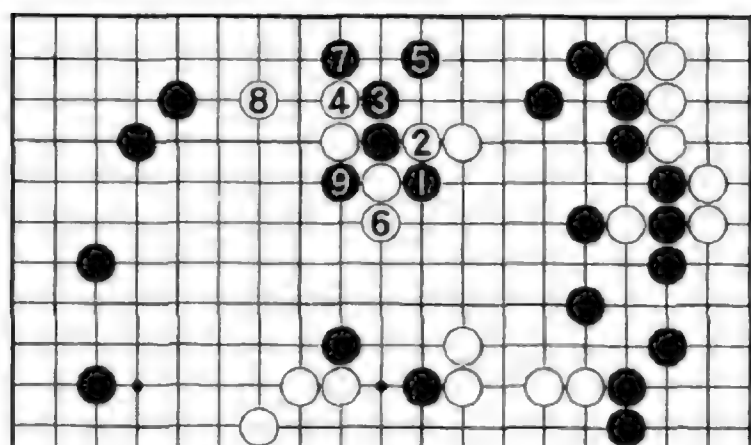
Dia. 7

Black 94 was a forcing move. Black 96 had to be answered at 97: if White 'e', Black 'f'. And now we come to Black 98.

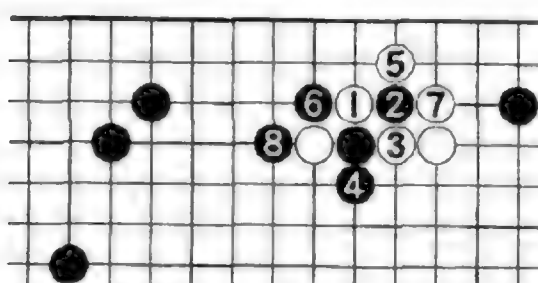
Kaku: 'I must have been out of my mind! Black 'g' was the correct move.'

Tomita: 'I imagine that White's center looked too big, so you thought you'd start working your way into it from this direction. I don't think you read this out very carefully.'

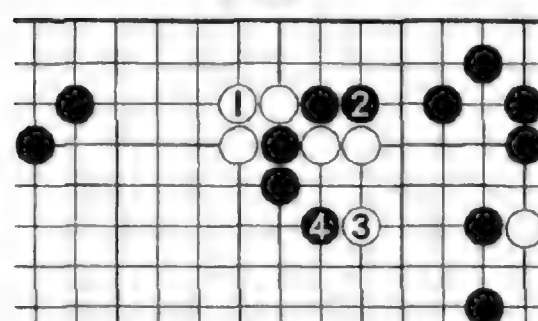
Kaku: 'If White cuts at 2 in Dia. 8 and plays up to 8, Black can cut at 9 - a good result.



Dia. 8



Dia. 9



Dia. 10

If White hanes underneath at 1 in Dia. 9, Black plays 2 and 4 — that's good. If White connects at 1 in Dia. 10, Black plays 2 and 4 — that's good. That must have been the extent of my reading.'

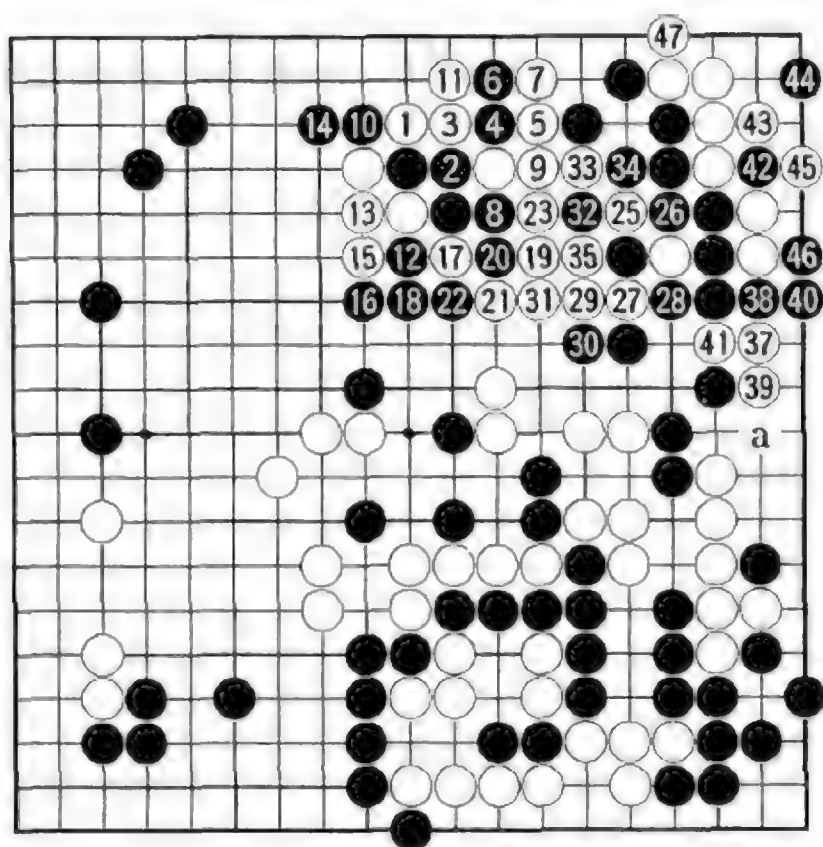


Figure 3 (101 – 147)

24 connects at 17. 36 at 25.

Figure 3 (101 – 147)

If Black plays 'a' instead of connecting with

36, he can live in ko.

Kaku: 'The descent at Black 40 is sente against the corner — I knew the tesuji at 42 and 44 — I must have been counting on winning a capturing race. But When White descended at 47 it all went up in smoke.'

Tomita: 'My impression after this game was that although you showed a good, intuitive feeling for tesuji and made no negative plays or amateurish mistakes, you showed no flashes of brilliance either. You didn't seem to have any special talent for the game. Weighing your age against the level you had reached, I thought you'd have a very difficult time becoming a professional.'

Kaku: 'This was only my second game against a pro — the first had been against Miyamoto Naoki at four stones in Taiwan — and White's style of play was completely different from that of the stronger Taiwanese players, so I was rather at sea. For a kid who liked fighting, I didn't read very deeply, and I made a lot of meaningless moves, like that cut at 18 in Figure 1, and Black 60 in Figure 2. For three or four years after coming to Japan I studied go five, six hours every day — I kept hearing that I would have to overtake other people's talent with hard work — and it's going to be more of the same for me from now on.'

Game 2

Black: Kaku 3-dan

White: Anonymous 4-dan

Rating Tournament, October 1979

Figure 1 (1 – 50)

Kaku: 'White 6 and 12 were played in relation to the three-three point stone in the bottom left corner. The usual joseki has Black blocking with 19 at 22, followed by White 'a', Black 'b', but I thought I'd push once more at 19 and block at 22 after White extended at 21. White resisted this with 20, but I knew from studying it that with Black 1 in the upper right corner, the cut at 21 was playable.'

'If White plays 34 at 43, he gets 1 to 6 in Dia. 1, which is good for Black. White 36, however, should have been the direct attachment at 1 in Dia. 2. Black has to give up two stones with 2 and 4. If he plays 2 and 4 in Dia. 3, White refutes him with 5 to 9. Still, 6 and 8 in Dia. 2 give Black a good, thick result. The sequence

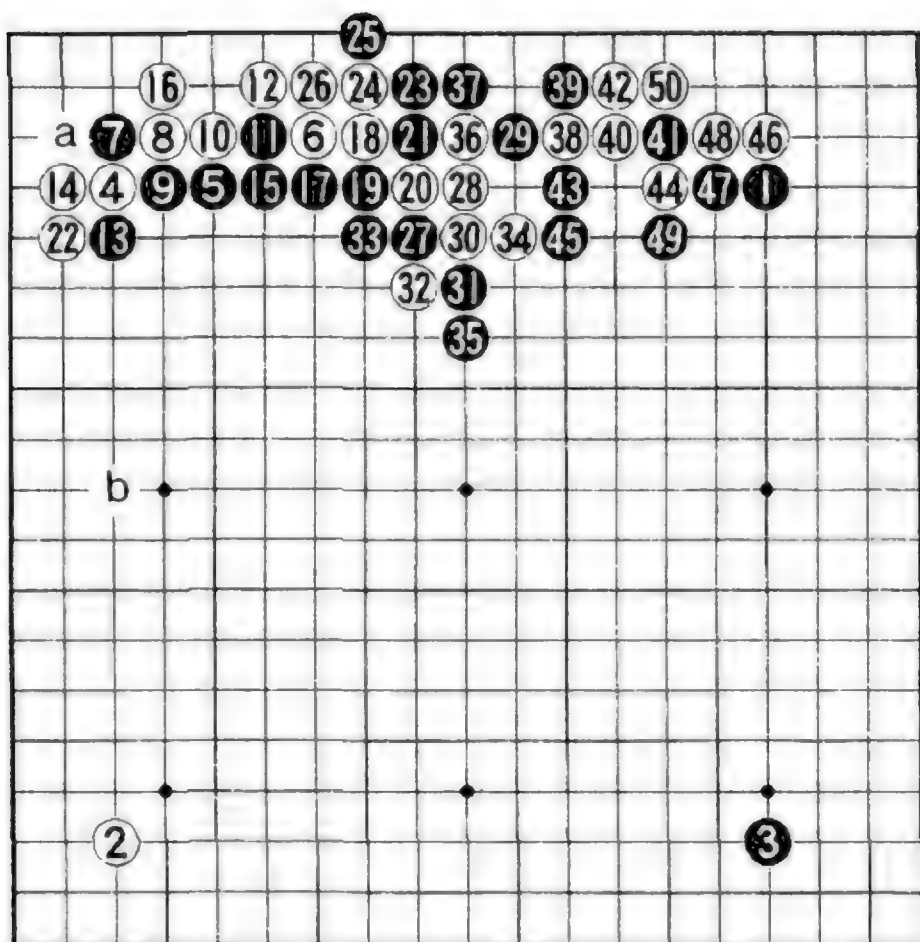


Figure 1 (1 - 50)

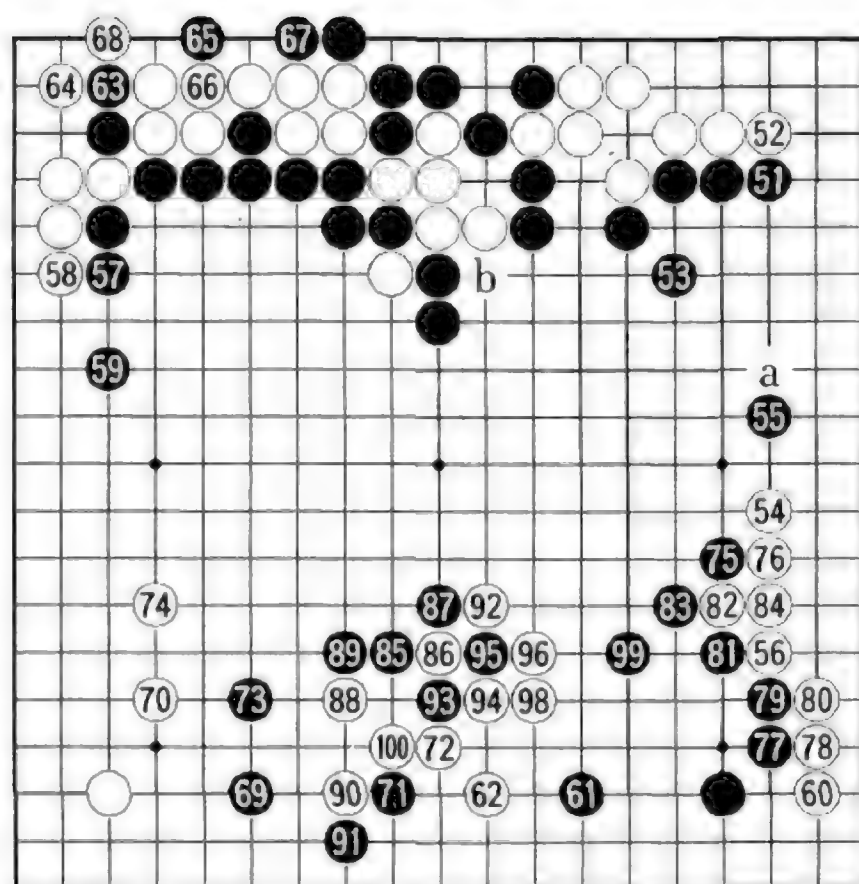
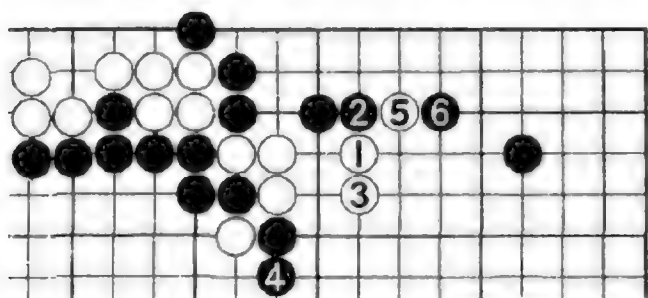


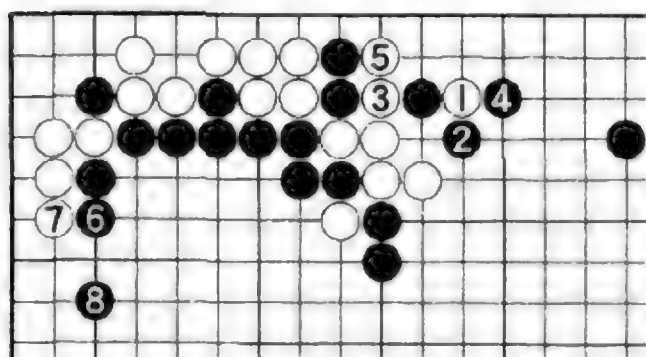
Figure 2 (51 - 100)

97 connects at 86

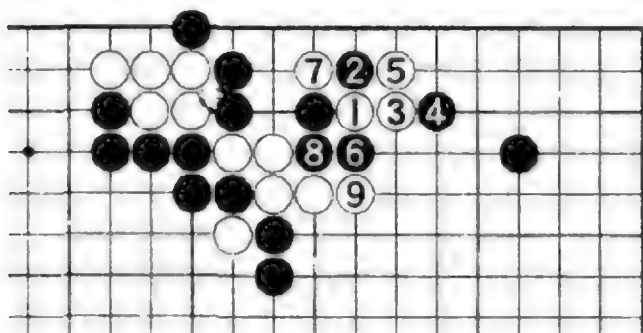
'Black 57 and 59 were more important than the diagonal move (77) in the bottom right corner. If White had pushed with 74 at 100 (Black answers at 90), then jumped out to 87, his group caught in the middle would have been safe, but he decided to play 74 and risk everything on being able to save his lower side. Once I connected at 97, I felt I had the game won.'



Dia. 1



Dia. 2



Dia. 3

through 45 in the figure was an even greater success for Black.'

Figure 2 (51 - 100)

Kaku: 'Closing the corner with 56, rather than Black 55 would be the ordinary idea, but if White extends to 'a', Black has to worry about White 'b' next.'

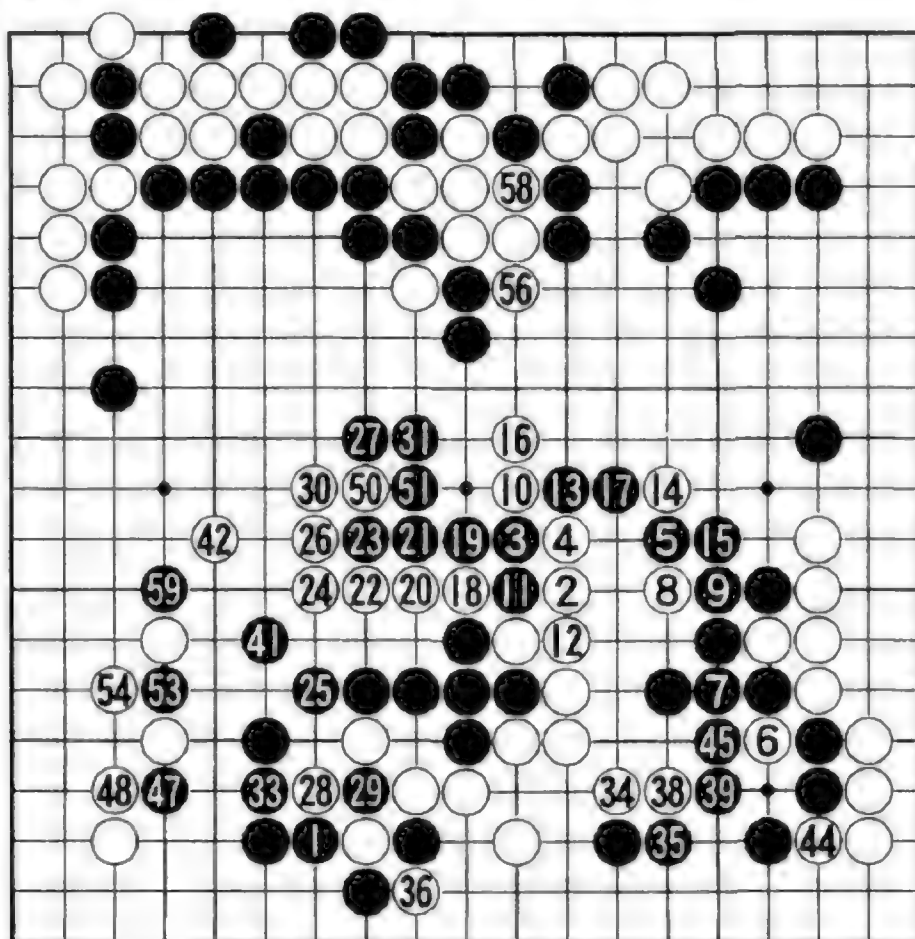


Figure 3 (101 - 159)

ko: 32, 37, 40, 43, 46, 49, 52, 55

57: connects the ko

Figure 3 (101 – 159)

Kaku: 'I had Black 11, 13, and so on thoroughly read out. Black has more ko threats. Connecting the ko with 57 killed the white group, and no matter how you play after that, Black is twenty points ahead.'

Tomita: 'This showed the best side of your game: your studying and accurate reading.'

Moves after 159 omitted. Black wins by resignation.

('Gekkan Gogaku' January 1980. Translated by James Davies.)

1979 - 1980 Swiss Championship

The first official Swiss go championship was organized and held last November by the newly-born Swiss Go Federation. In a roundabout way, this was due to the USSR, for when the USSR declined to send a player to the Second World Amateur Go Championship, Switzerland was invited to take their place, and the championship was held to determine the Swiss representative. An elaborate preliminary led to a best-of-three playoff between Patrice Gosteli of Geneva and Hans-Peter Baumann of Basel. The third and deciding game of their match follows, with a commentary by Sakai Masanori 4-dan.

Black: P. Gosteli, 2-dan

White: HP. Baumann, 3-dan

komi: 5½

played November 25, 1979, in Lausanne

Figure 1 (1 – 58)

Black 17. Somewhat conservative for a komi game. A pincer, e.g. Black 'a', is standard nowadays.

White 18. Since Black has played conservatively in the corner, White could leave that area and

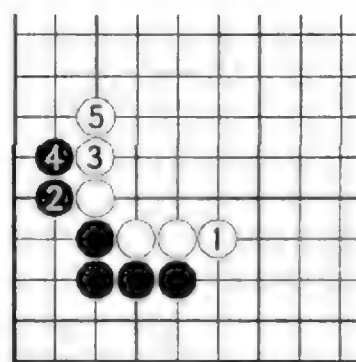
invade the right side at 19, which would be an excellent move. Also, White 29, not 18, is the standard extension to make on the upper side.

White 20. A very peaceful move – too peaceful. White should take the initiative by playing 26 in the lower left corner.

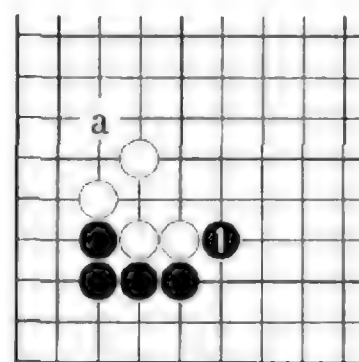
Black 21. Not bad, but Black 38 would be better.

Black 25. Joseki, but Black 34 would be a better choice.

White 26 must be White 1 in Dia. 1. White need not object if Black plays 2 and 4; his thickness combines excellently with his position on the upper side.



Dia. 1



Dia. 2

Black 27. Black should have at 1 in Dia. 2. This would threaten an angle attack at 'a', and no matter how White defended (within reason) the weak point at 'a' would remain.

Or if Black does invade the upper side, he should do so at 29, attacking the two white stones to the right.

White 28. White should play 'b', protecting his weak stones and driving Black toward his stronger stones in the top left corner.

White 30. White should make the diagonal contact play at 1 in Dia. 3, then slide into the corner. That would put him safe and ready to invade the right side, and Black would have to worry about a placement at 'a' or 'b' at the top. The sequence actually played from 30 to 33 left Black relatively secure and White relatively vulnerable.

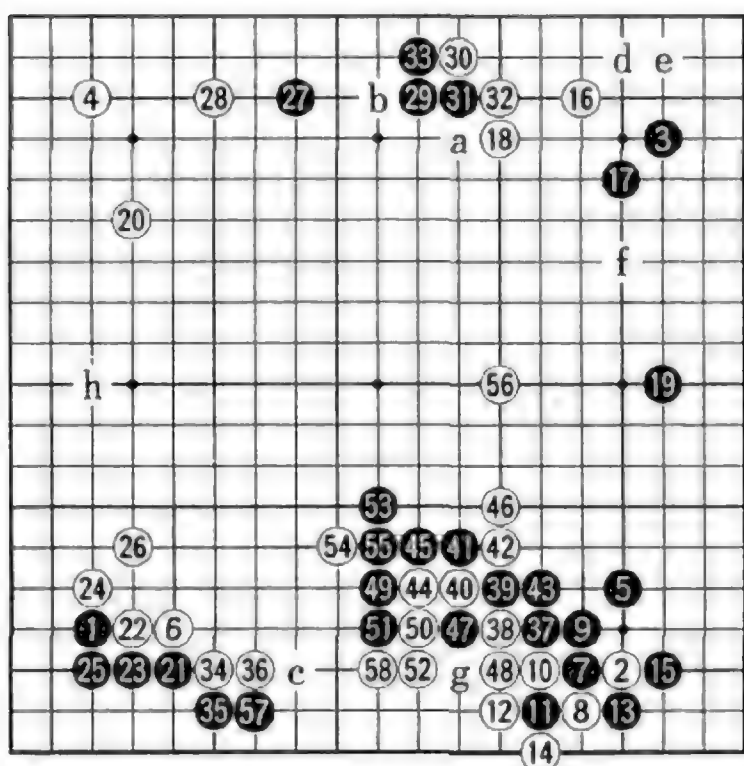
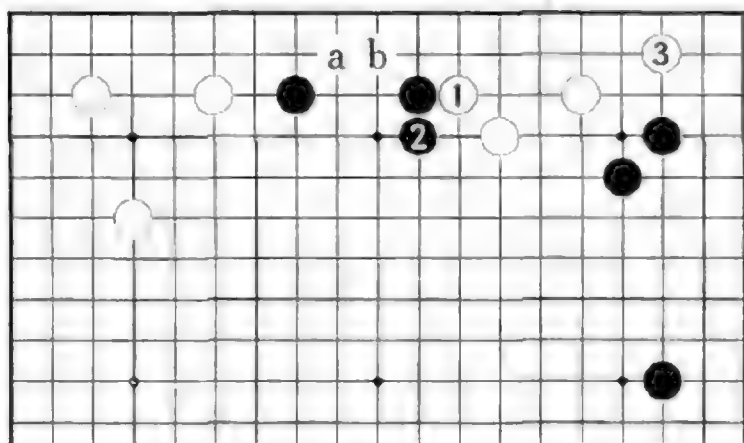
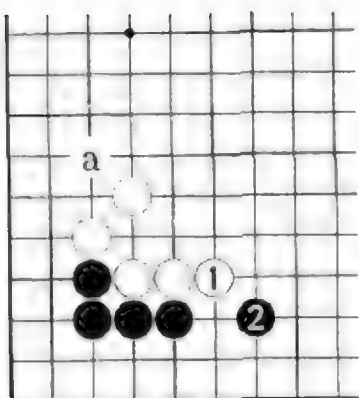


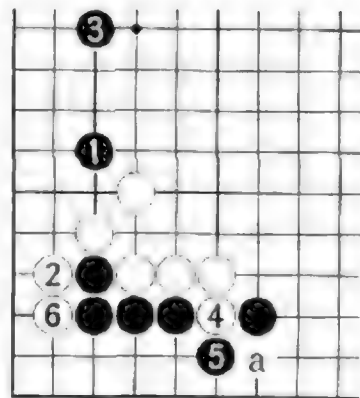
Figure 1 (1 – 58)



Dia. 3



Dia. 4



Dia. 5

White 34. Once again, White should extend at 1 in Dia. 4. If Black replied at 2, the angle attack at 'a' would no longer be a threat.

Dia. 5. If Black attacks at 1, White replies at 2. If Black answers this at 6, White counter-attacks from the direction of 3, but if Black extends at 3, White plays 4 and 6, threatening to cut at 'a', and Black's corner is in horrible shape.

Black 37. Black should exchange 57 for 'c', so as not to leave White 57, then attack the top right corner with 'd'.

Also, Black 38 would be better than 37.

White 38. Since Black can crawl out at 57, the lower side has little value. White should slide to 'e', defending his top right group and aiming for an invasion at 'f'. If Black gives atari at 48, White replies with a counter-atari at 'g', ignores Black's response, and turns elsewhere, treating the bottom right lightly.

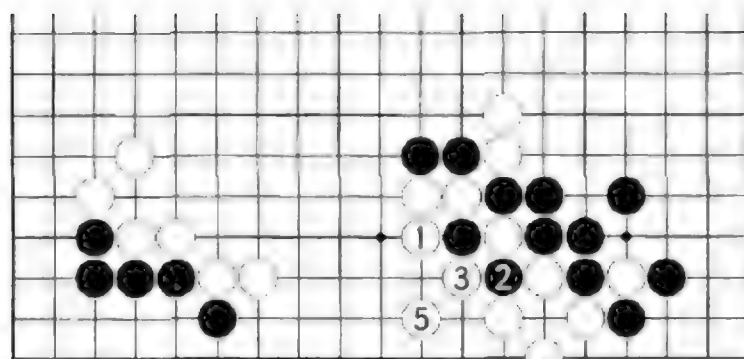
White 40 should be 47.

Black 41. Black should first cut at 47, then play 41 and 45, because —

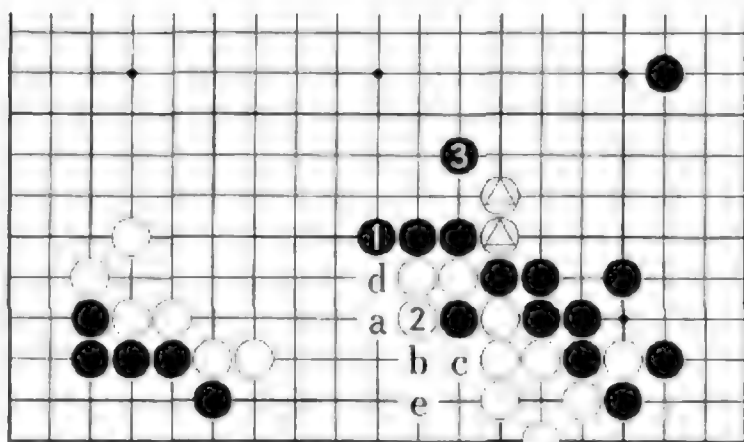
White 44. White can and should connect at 47.

White 48. White should play 1 to 5 in Dia. 6.

Black 49 should be 1 in Dia. 7.



Dia. 6
4: connects

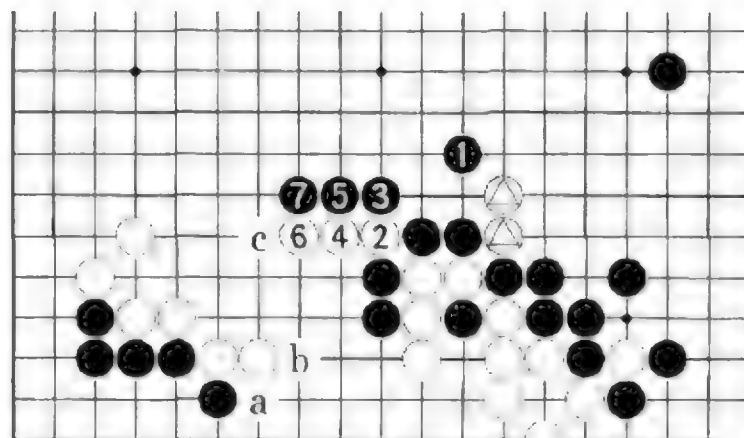


Dia. 7

Dia. 7. White answers 1 at 2, but then Black 3 more or less immobilizes his triangled stones. If White fails to play 2, then Black 'a', White 2, Black 'b', White 'c', Black 'd', White connects, Black 'e'.

Black 51 would be best unplayed, leaving a possible tesuji at 52.

Black 53 should be 1 in Dia. 8.



Dia. 8

Dia. 8. If White cuts at 2, Black pushes along with 3, 5, and 7, gladly giving up two stones that he was not much interested in anyway. At the end of this diagram White's triangled stones are again immobilized, and Black is looking at the sequence Black 'a', White 'b', Black 'c', which would give him full value for his sacrificed stones.

White 58. This is still an insignificant area. White should play 'e' or, better yet, 'h' on the left side, attacking Black from afar and trying to make him play 58.

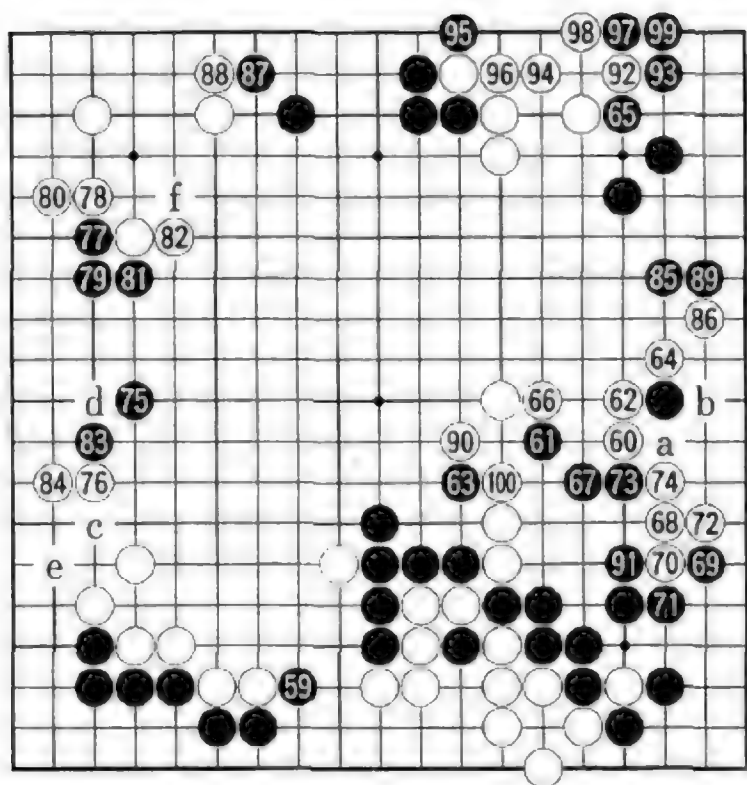


Figure 2 (59 - 100)

Figure 2 (59 - 100)

Black 61. Black should answer White 60 at 'a'. Now that he has played 59, capturing two white stones with 61 and 63 is not so important.

White 64. Very big - makes the game difficult for Black to win.

Black 65 should be at 92. Black 65 allows White to make good shape with 92 and 94 later, while Black 92 would make this impossible, and White would have to defend immediately.

Having been granted respite in the top right corner, White plays a first-class move at 66.

White 66. Thick and strong, and a prudent defense, since Black has potential at 'b'.

Black 67. Small. Now would be the time to strike at 'c' on the left side.

White 68. White should defend the left side at 'd'. Then he could resist Black 'c' with 'e'.

Black 69 and 75 should both be 'c'.

White 70 and 72 should both be 'd'. The 68-69 exchange by itself is enough for White.

White 76. Good, protecting against 'c'.

White 80. A diagonal connection at 'f', which would threaten both the top and left-side black groups, is correct.

Black 91 looks natural but is a misperception, as White 100 demonstrates.

Black 95 should be at 97, because before connecting at 96, White can (and should) play 99 in sente.

Black 99. Black should take the ko once, to make White use up a ko threat.

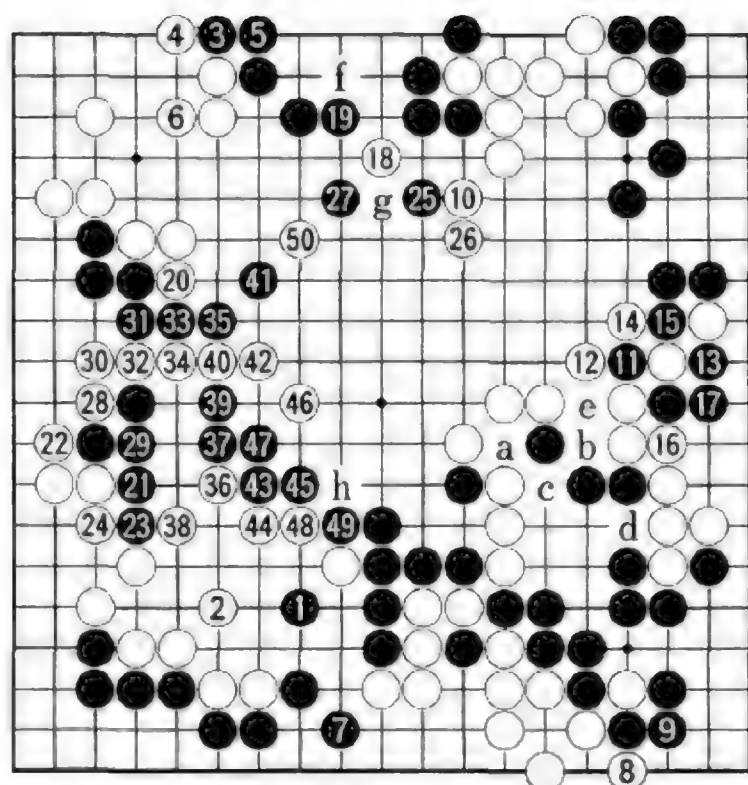


Figure 3 (101 - 150)

Figure 3 (101 - 150)

Black 1. Black cannot play 'a' because of White 'b', Black 'c', White 'd'.

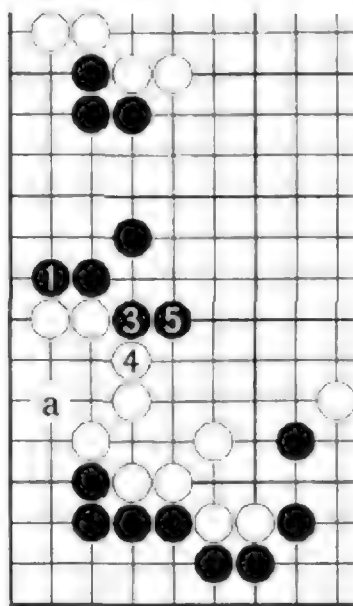
Black 7. Black 1 in Dia. 9 would be better. If White ignored this, Black could continue with 3 and 5, threatening a placement at 'a'.

Black 11 is a clever move. White would like to reply at 17, but then Black would wedge in at 'e', with serious consequences around 'a'. The exchange through 17 evens up the balance of territory.

Black 19 unfortunately makes a dead shape. Black should play 'f' (possible life) instead.

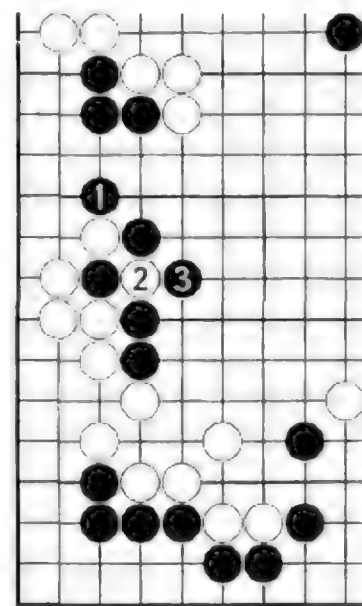
Black 21 needs to be 22, but then White 27 or 'g' would kill the top group.

Black 29. Black's last chance is to resist with the counter-atari at 1 in Dia. 10. If he defended in this way, he would still be very much in the game.



Dia. 9

2: elsewhere

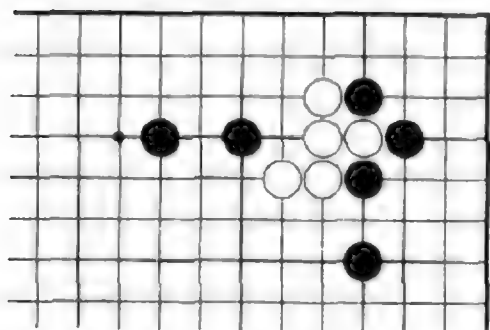


Dia. 10

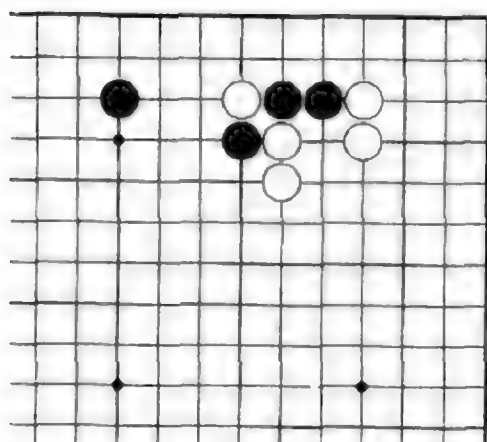
Continued on page 57

Good and Bad Style

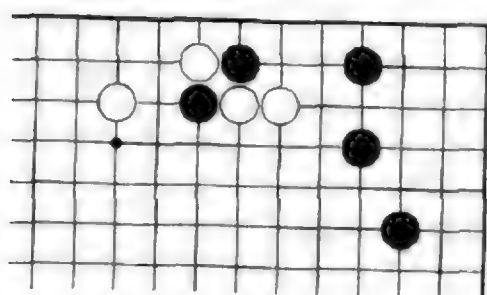
Problem: Black to play



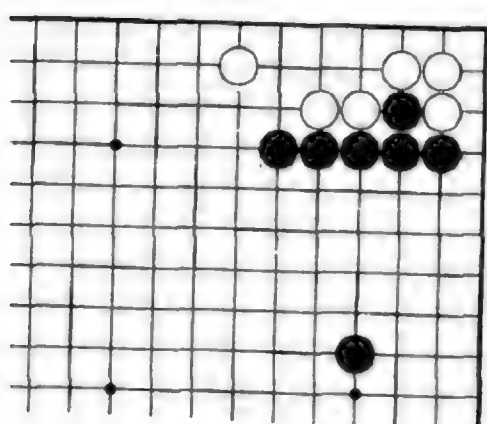
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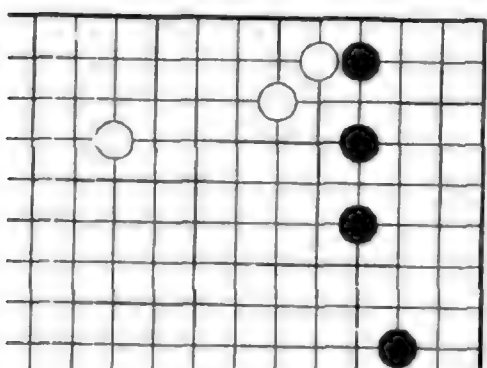
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73

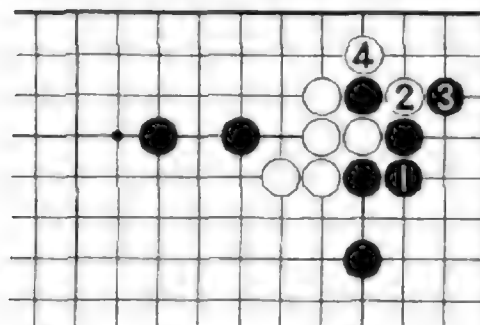


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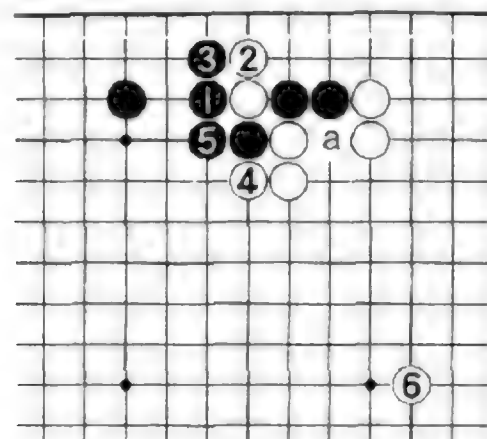


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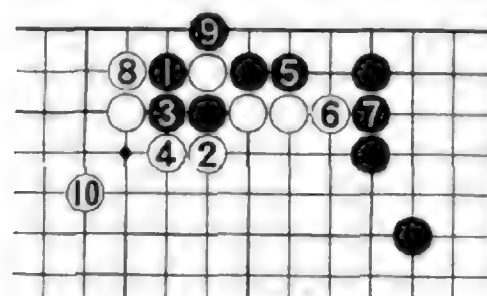
Vulgar style



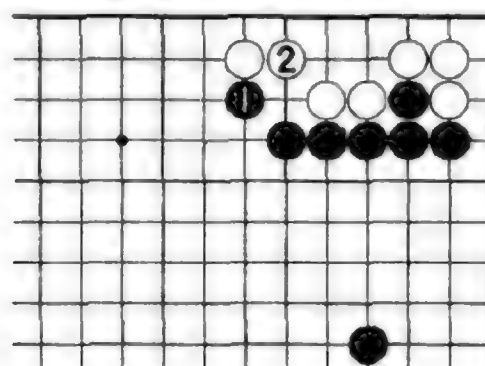
Black 1 loses points in the corner when White captures with 2 and 4. Moreover, Black can no longer hope to attack this white group.



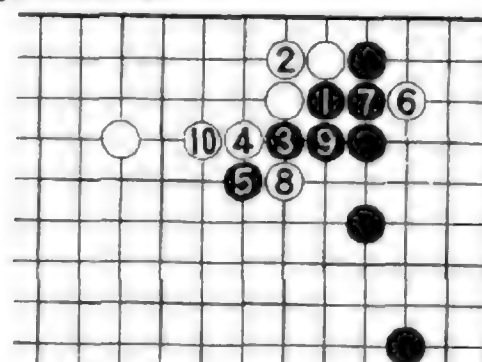
If Black 1, White takes sente by sacrificing two stones, then makes a large extension to 6. White 'a' is also sente.



Black 1 lets White make good shape with 2 and 4. The result here is a failure for Black.

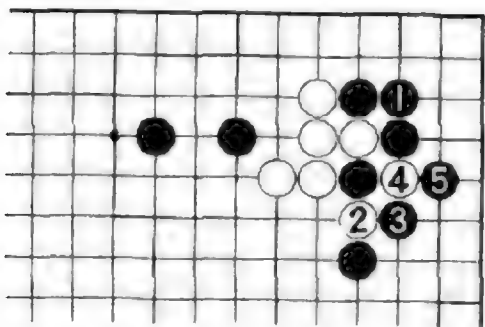


Attaching at 1 is not very satisfying. White gets solid shape with 2.

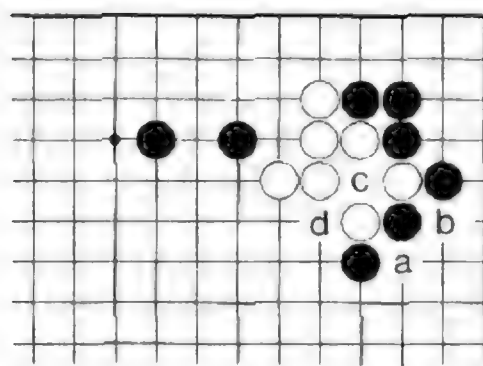


Black 1 to 5 may look tough, but this gives White nice forcing moves at 6 and 8.

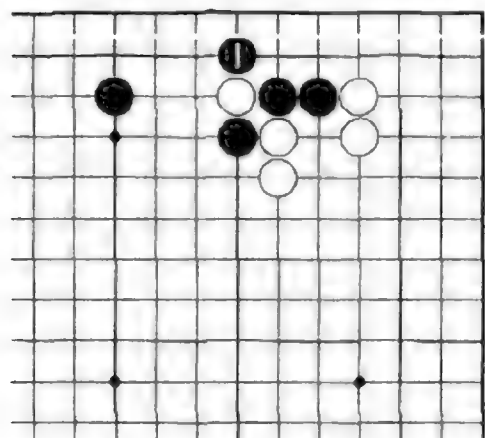
Vulgar style



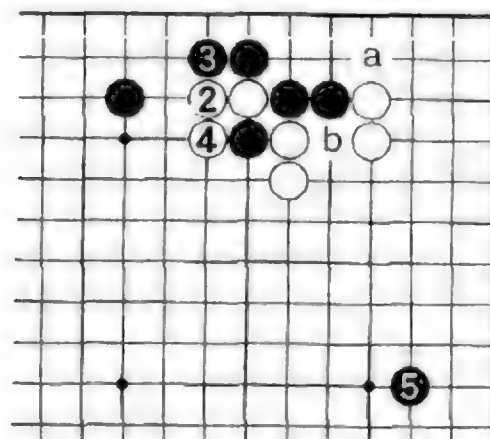
Connecting in the corner is correct. If White 2, Black resists with 3 and 5.



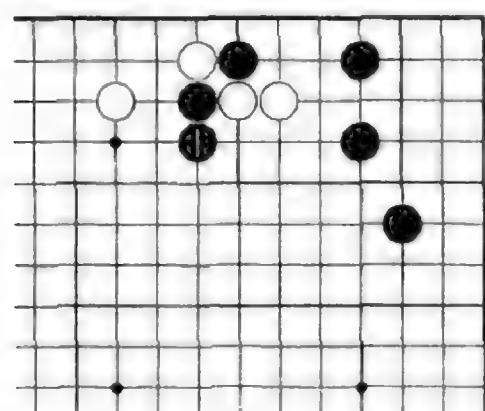
If White later starts a ko with 'a' or 'b', Black can get an excellent ponnuki with 'c' and 'd'.



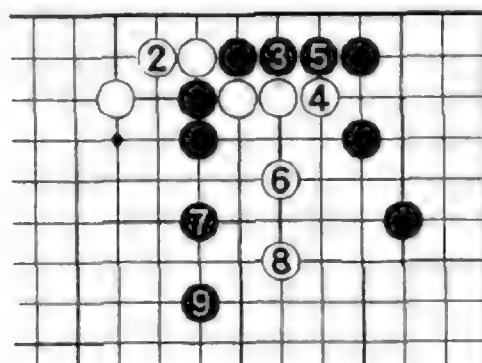
Answering underneath at 1 is better.



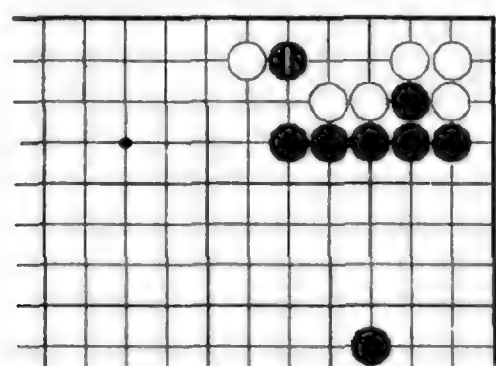
If White 2 and 4, Black is able to take the large point of 5. Now he can aim at the combination of Black 'a' and 'b'.



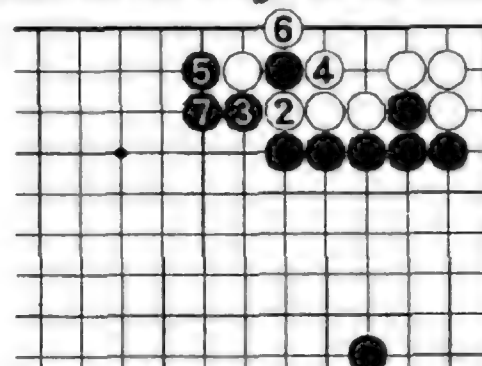
Extending at 1 is correct style.



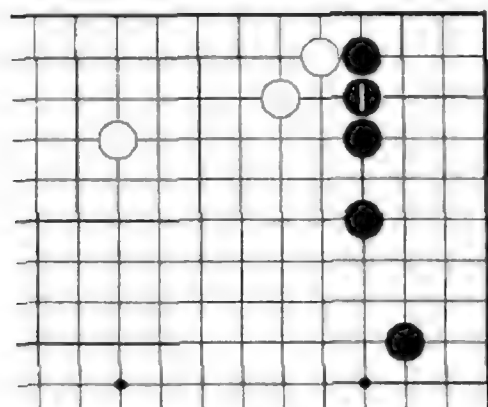
If White 2, Black separates White's forces with 3 and 5. Black has the edge in the ensuing fight.



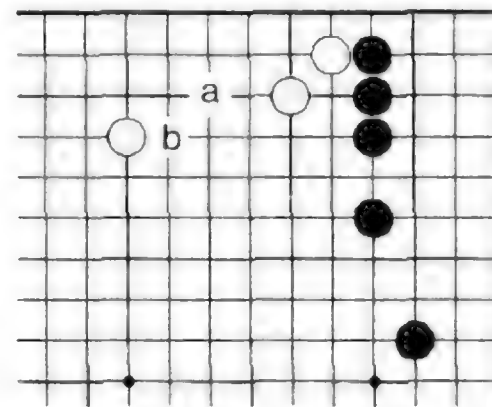
Cutting across the knight's move with 1 is the severest move.



The sequence to 7 seals White in and gives Black nice, solid shape.



Quietly connecting at 1 is actually the strongest move. This does not give the opponent any help.

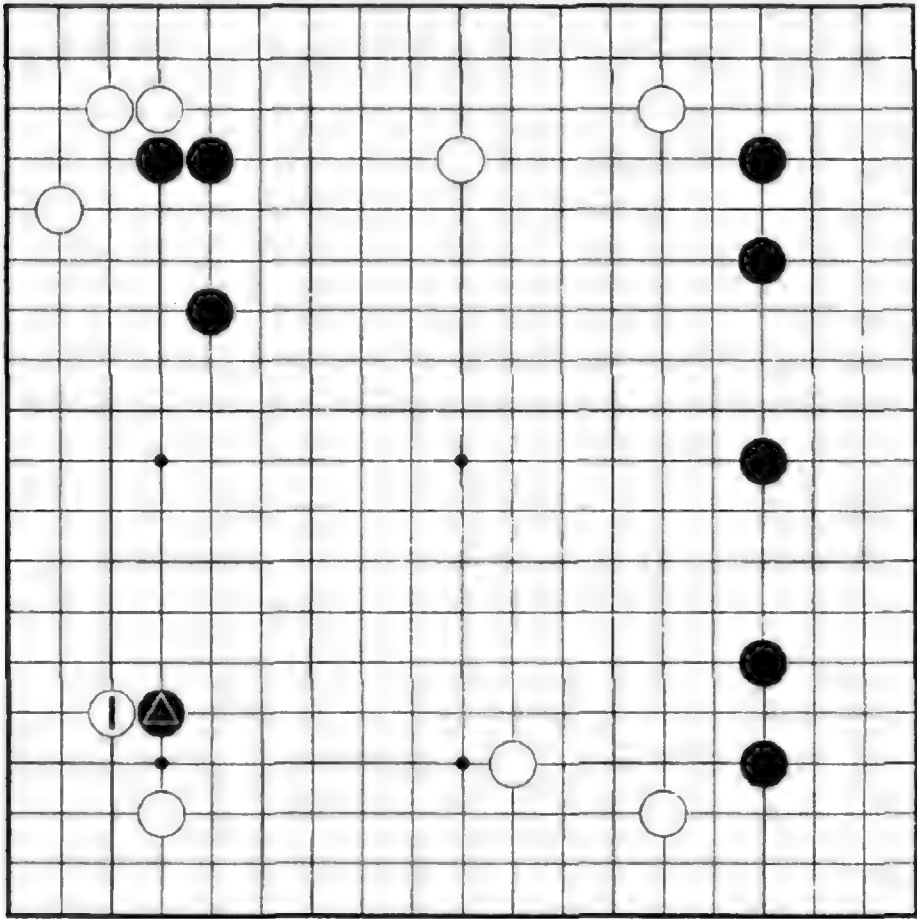


If the position is left as it is, Black can aim at attacking at 'a' or 'b'.

The Great Joseki Debate

Honda Kunihisa 9-dan

How to choose a joseki in relation to the opening as a whole is the topic of this debate. Three proposals are being made for White's next move: which one fits this opening best? You be the judge.

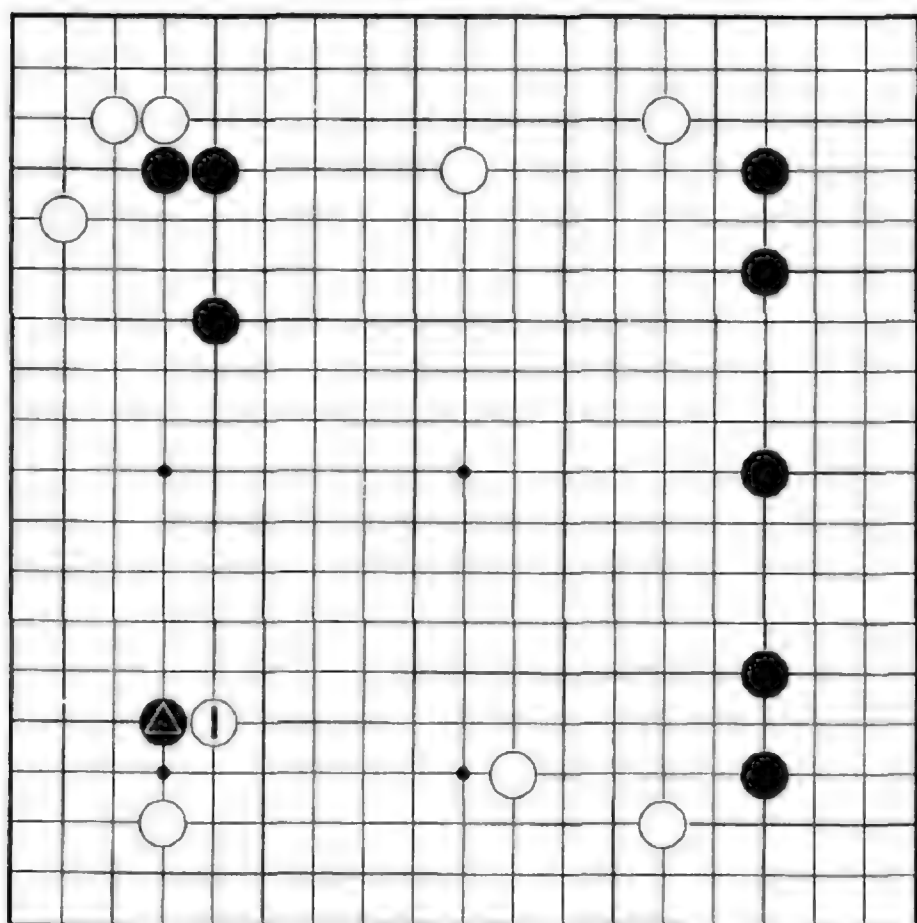


Dia. 1

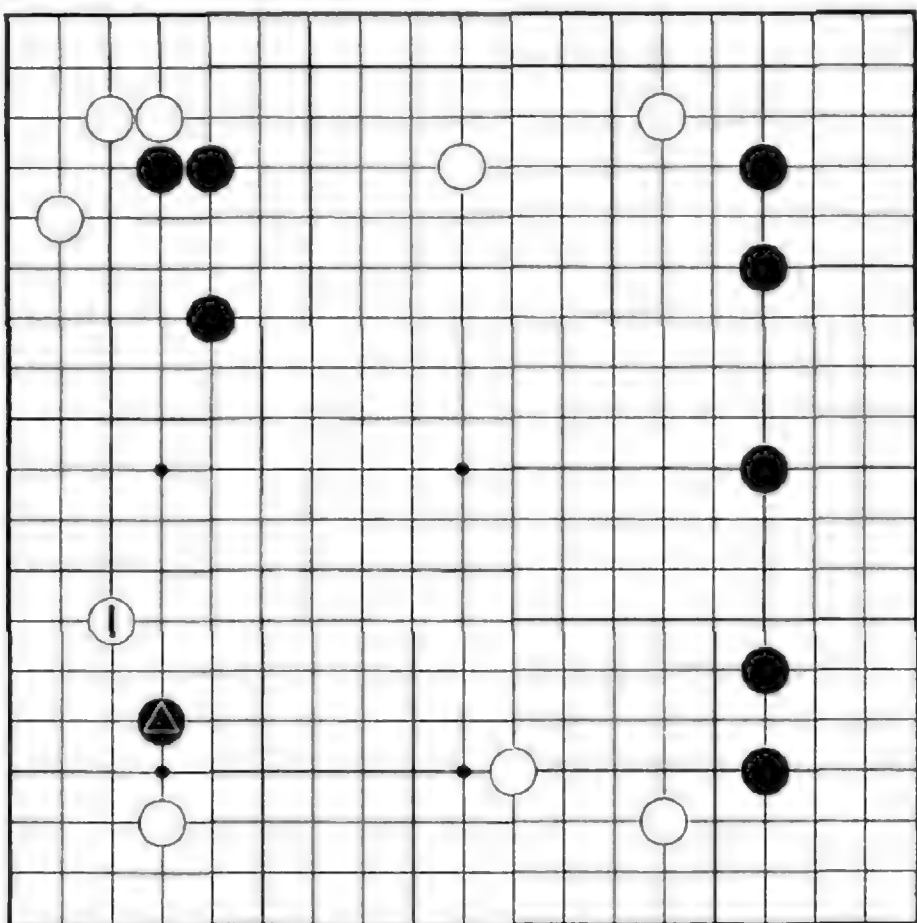
A: I propose White 1 in Dia. 1. This contact play gives White sure possession of the corner, which is the most important thing — aren't the corners the best places to take territory? It also attacks the triangled stone from the right direction. There can't be anything wrong with playing here.

B: That's what you think. I vote for the attachment at 1 in Dia. 2. What's the corner, anyway? White should play for power on the outside; that's the strategy that fits with his two stones in the lower right. The outer attachment gives him a perfect formation across the bottom.

C: Contact plays — attachments! Doesn't anyone know that you should never play in contact with the stone you are attacking? White should put Black in a pincer with 1 in Dia. 3. He has strength in the lower right, so he should fight for all he's worth.



Dia. 2



Dia. 3

A 15x15 grid with various symbols. The symbols are distributed as follows:

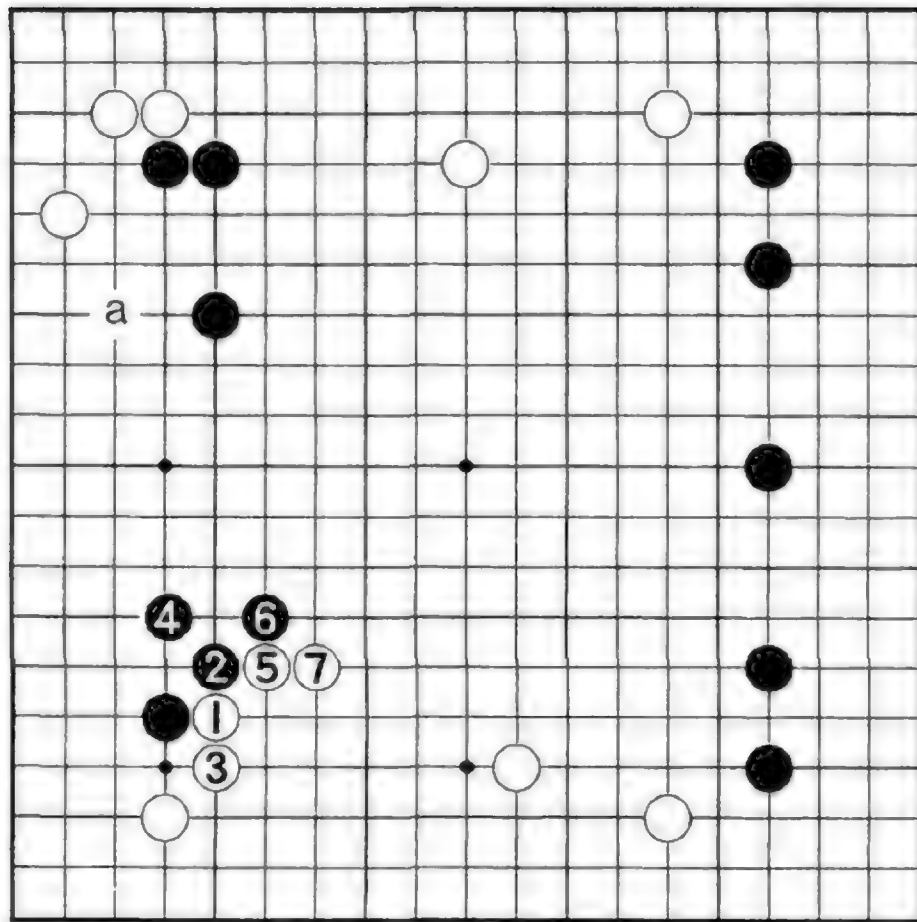
- Row 1: White circle at (1,1), White circle at (1,2), Black circle at (1,3), Black circle at (1,4), White circle at (1,10), Black circle at (1,14).
- Row 2: White circle with triangle at (2,1), Black circle with triangle at (2,3), Black circle with triangle at (2,4), White circle at (2,10), Black circle at (2,14).
- Row 3: Black circle with triangle at (3,3), Black circle with triangle at (3,4), Black circle at (3,14).
- Row 4: Black dot at (4,3), Black dot at (4,4), Black dot at (4,14).
- Row 5: Black circle with triangle at (5,3), Black circle with triangle at (5,4), Black circle at (5,14).
- Row 6: White circle at (6,3), White circle with triangle at (6,4), White circle at (6,10), Black circle at (6,14).
- Row 7: White circle at (7,3), White circle with triangle at (7,4), White circle at (7,10), Black circle at (7,14).
- Row 8: White circle at (8,3), White circle with triangle at (8,4), White circle at (8,10), Black circle at (8,14).
- Row 9: White circle at (9,3), White circle with triangle at (9,4), White circle at (9,10), Black circle at (9,14).
- Row 10: White circle at (10,3), White circle with triangle at (10,4), White circle at (10,10), Black circle at (10,14).
- Row 11: White circle at (11,3), White circle with triangle at (11,4), White circle at (11,10), Black circle at (11,14).
- Row 12: White circle at (12,3), White circle with triangle at (12,4), White circle at (12,10), Black circle at (12,14).
- Row 13: White circle at (13,3), White circle with triangle at (13,4), White circle at (13,10), Black circle at (13,14).
- Row 14: White circle at (14,3), White circle with triangle at (14,4), White circle at (14,10), Black circle at (14,14).
- Row 15: White circle at (15,3), White circle with triangle at (15,4), White circle at (15,10), Black circle at (15,14).

In choosing a joseki, it is the adjacent sides of the board that have to be considered. Here we are choosing a joseki in the lower left corner, so we have to look at the bottom and left sides. The diagonally opposite upper right corner is largely irrelevant, aside from possible ladder relations.

On the lower side, White has the circled large knight's extension. These two stones exude power — they are securely connected and the left one is on the fourth line. That power begs for development.

B Wins the Debate

Dia. 2. White can also play the double-hane variation with 1. Black 2 through White 7 are



The diagram shows a 15x15 Go board with a sequence of 7 numbered moves. The stones are numbered as follows:

- White stones: 1, 3, 5, 7
- Black stones: 2, 4, 6

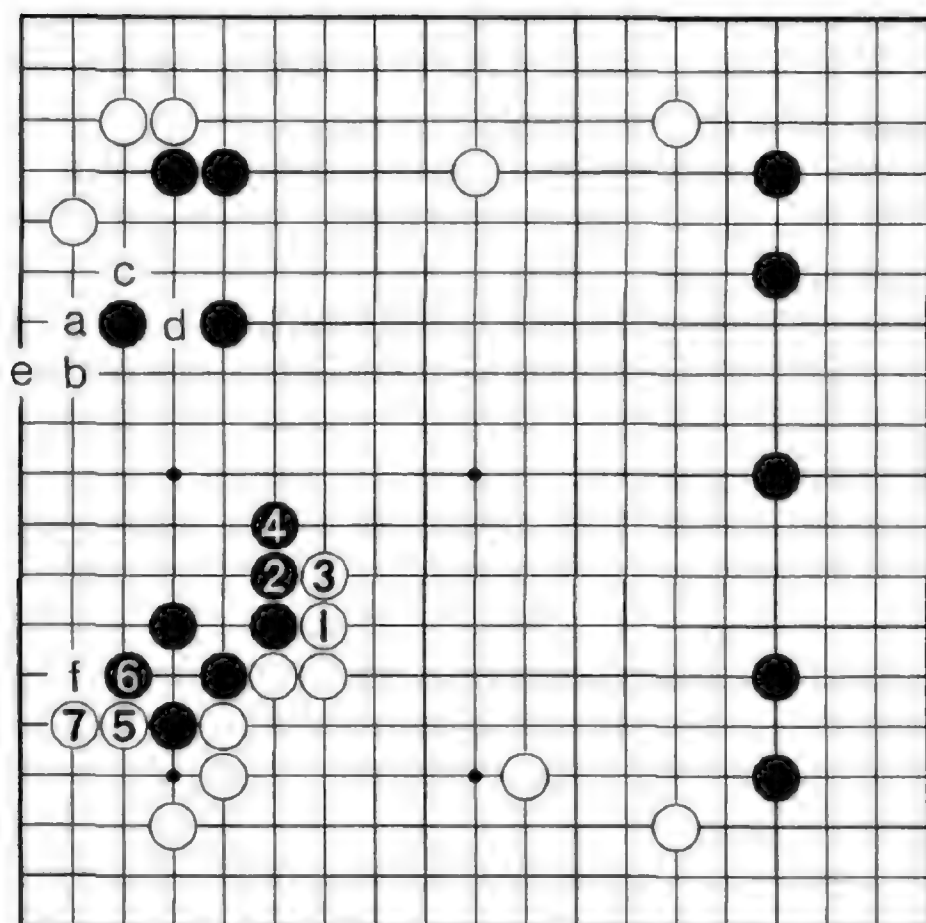
The sequence of moves is:

- White 1: 4-4 point (4-4 star)
- Black 2: 3-4 point
- White 3: 3-3 point
- Black 4: 4-3 point
- White 5: 4-2 point
- Black 6: 3-2 point
- White 7: 3-1 point

Other stones on the board include several unnumbered white and black stones, and four black dots located at the intersections of the 4th and 10th horizontal lines with the 4th and 10th vertical lines.

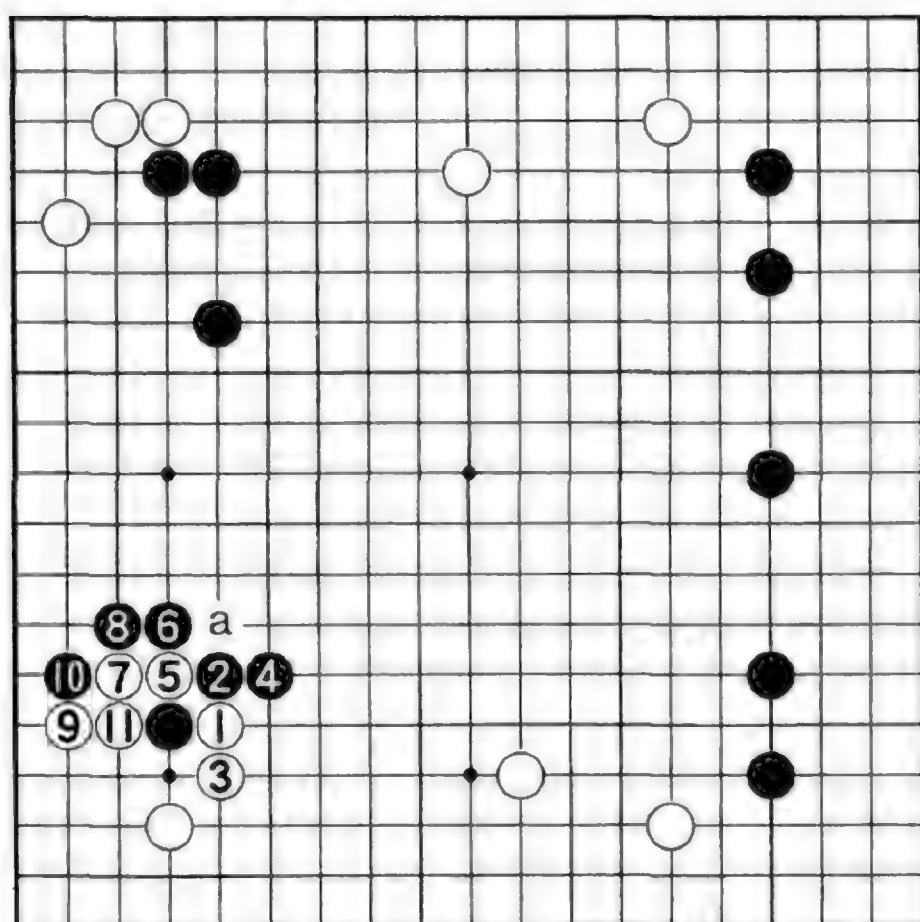
one standard continuation, and the result is essentially the same as before. White can be highly satisfied with either of these diagrams.

Dia. 3. White pushes with 1 and 3. If Black is determined to take territory here, the best thing is to help him. It does not matter that White is destroying his own chances for an invasion, because he did not want to invade



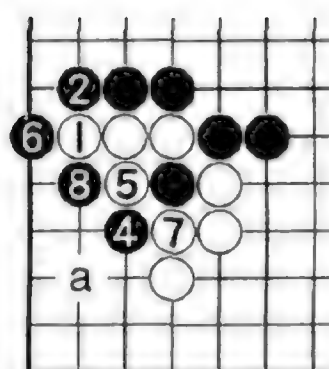
Dia. 3

anyway. Next he plays 5 and 7. Black's territory has already become quite small, and if you imagine White playing 'a-b-c-d-e', then 'f', it becomes even smaller.



Dia. 4

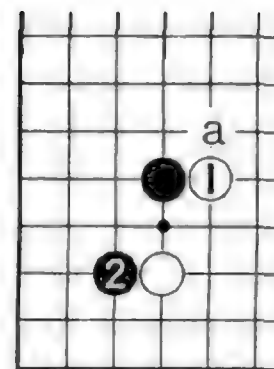
Dia. 4. When White draws back with 3, what if Black extends at 4? White cuts at 5. White 9 is a tesuji, and White 11 completes this joseki variation. Locally, the large corner is considered to give White the advantage, and the fact that Black's wall faces the uninteresting left side makes White's advantage all the greater. Another point is that White threatens to cut at 'a', the ladder being broken.



Dia. 5

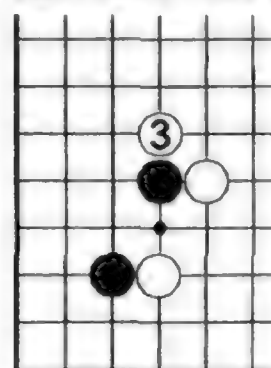
3 elsewhere

Dia. 5. White should not descend at 1, even though that appears to give him sente, because if he plays 3 elsewhere, Black 4 to 8 turn his corner to ruins. If White connects after 8, Black plays 'a'.



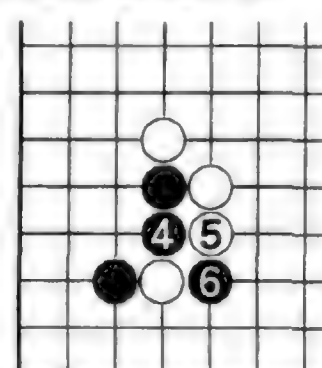
Dia. 6

Dia. 6. When White plays 1, Black may make the counter-attachment at 2. White has to be very careful of this in the present situation.



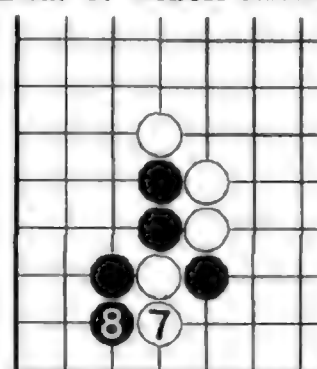
Dia. 7

Dia. 7. If he makes the hane at 3, which is the most common move –



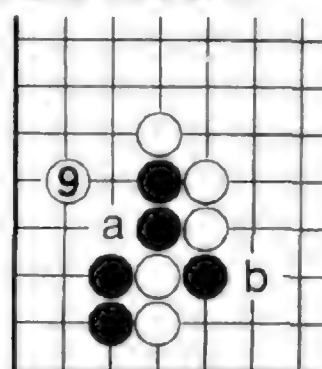
Dia. 8

Dia. 8. Black thrusts at 4 and cuts at 6.



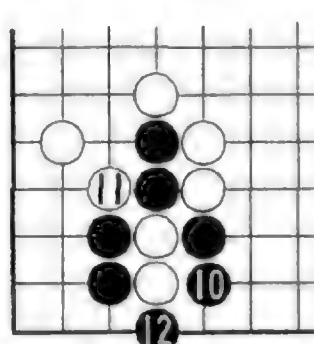
Dia. 9

Dia. 9. White descends at 7 and Black at 8.



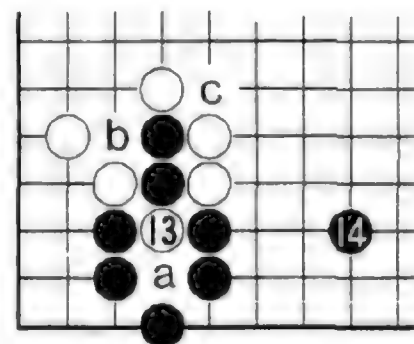
Dia. 10

Dia. 10. White plays a tesuji at 9. If Black 'a', White 'b' is good.



Dia. 11

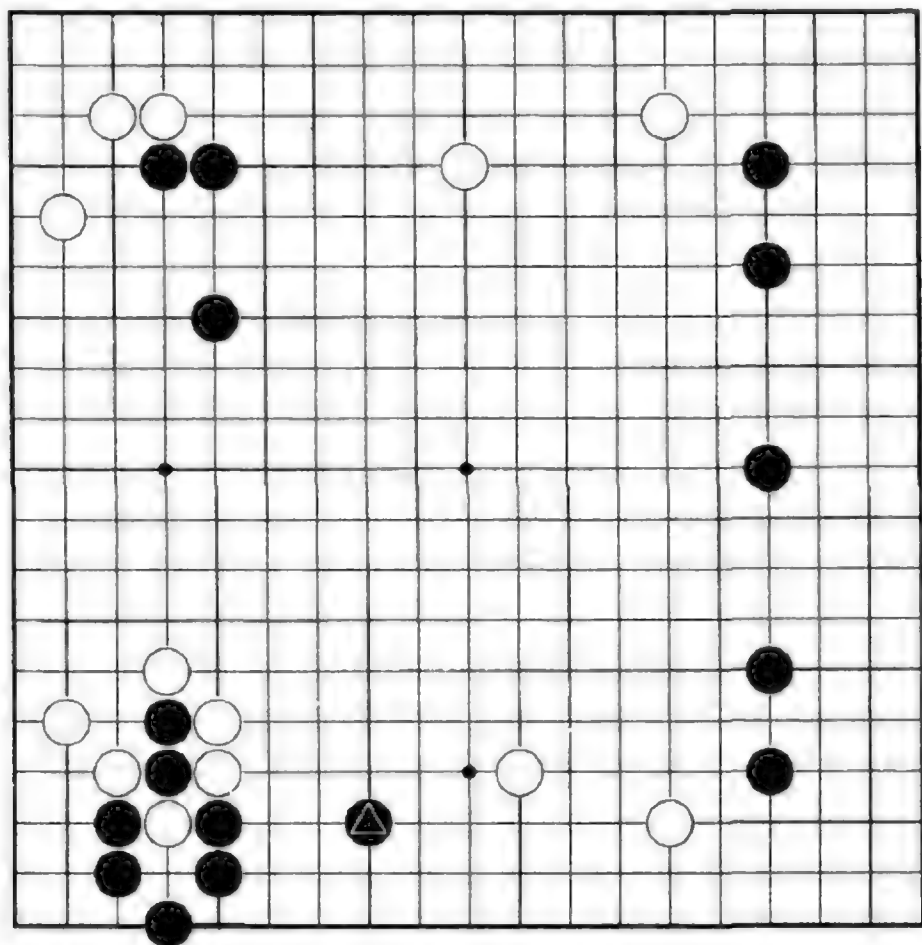
Dia. 11. So Black plays 10 and 12.



Dia. 12

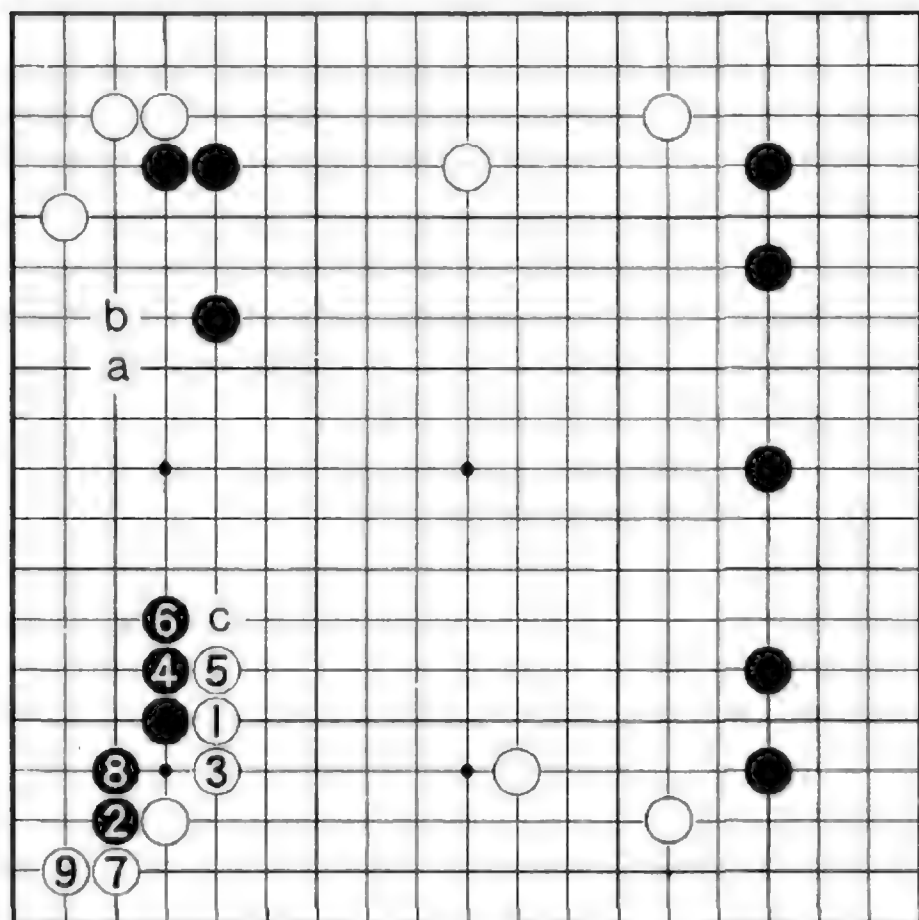
Dia. 12. White plays 13, and Black, rather than capture at 'a' (White 'b', Black 13, White 'c'), extends to 14. This completes a standard

joseki, but if we put this joseki down in the opening we are considering —



Dia. 13

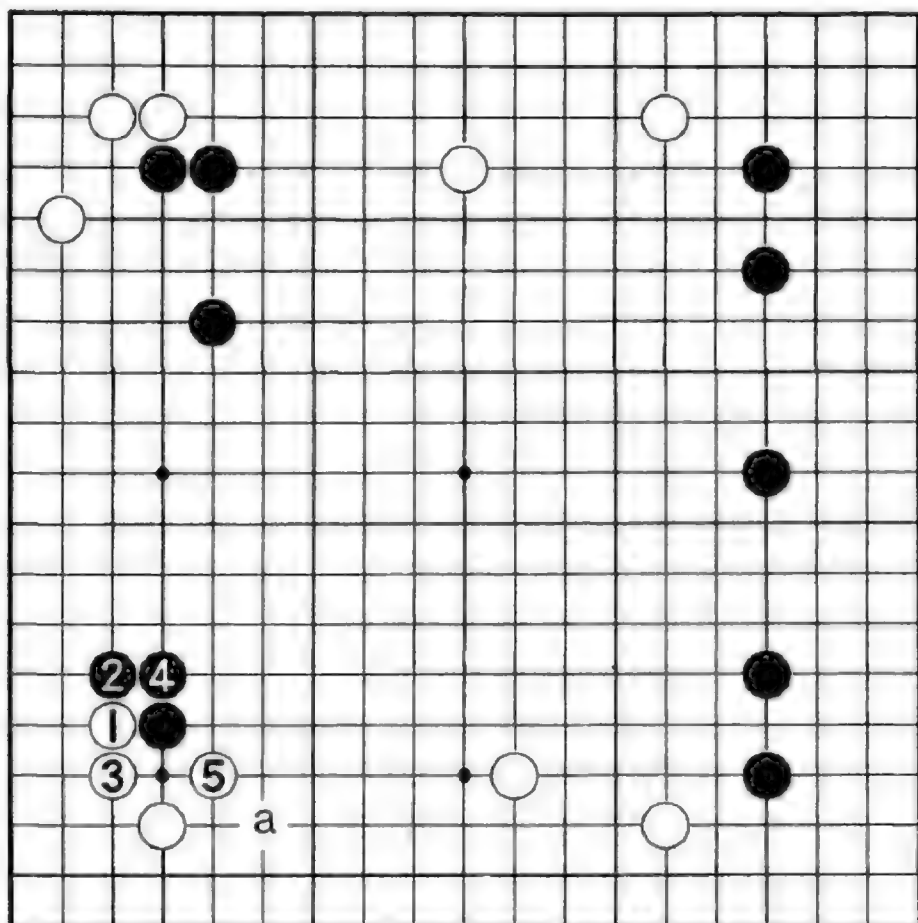
Dia. 13. We see that Black and White have got turned around: White is on the unattractive left side, and Black's triangled stone completely disarms the two white stones to the right. All the power White has in the lower right and left accomplishes nothing.



Dia. 14

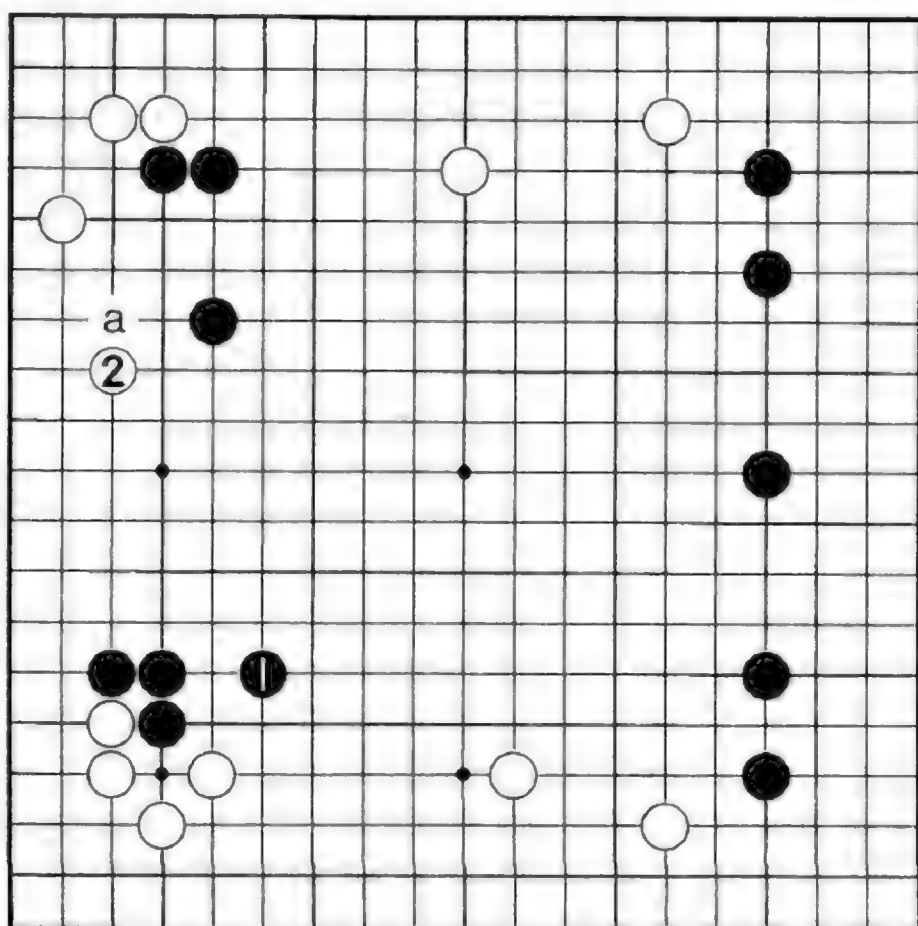
Dia. 14. For which reason, when Black plays 2, White should draw back as before at 3. If Black plays 4, White pushes at 5, then returns to the corner with 7 and 9. Next White threatens

'a', and if Black plays 'b' to prevent that, White pushes at 'c', forcing him to surround a small territory, just as in Dia. 3. This is another satisfying result for White.



Dia. 15

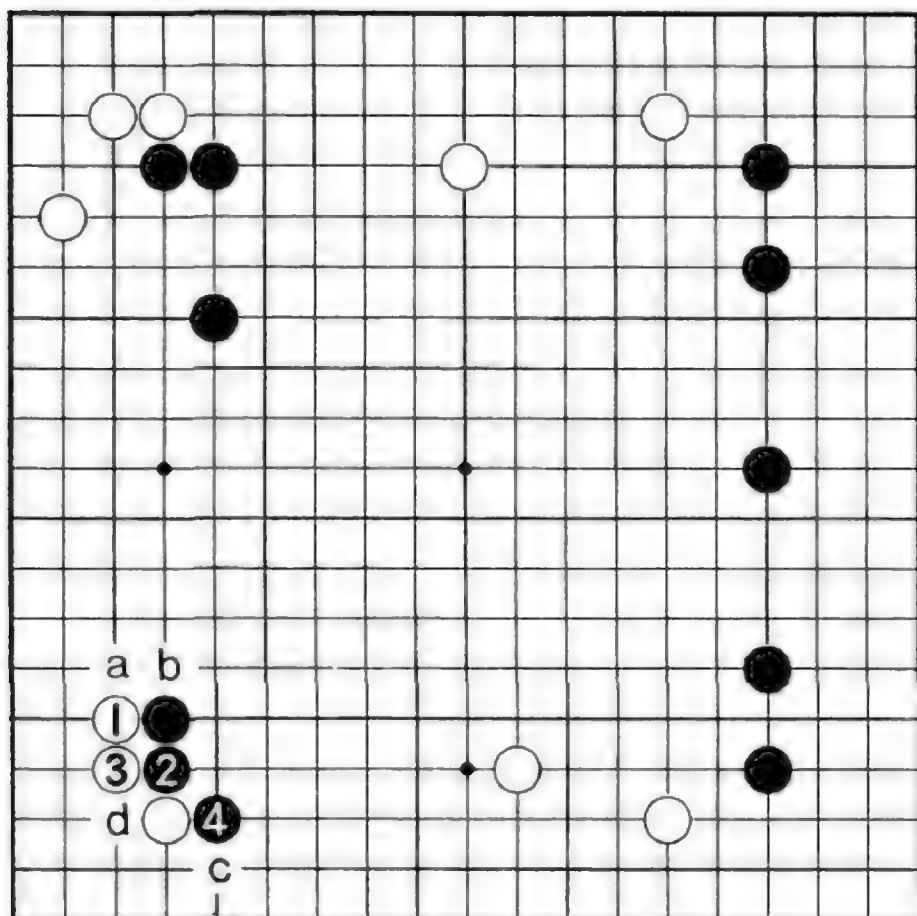
Dia. 15. Next let's study A's proposal, which was the inside attachment at 1. If Black plays 2 and 4, 5 gives White a fine result. Since White is trying to develop the lower side, he does not play 5 low at 'a'.



Dia. 16

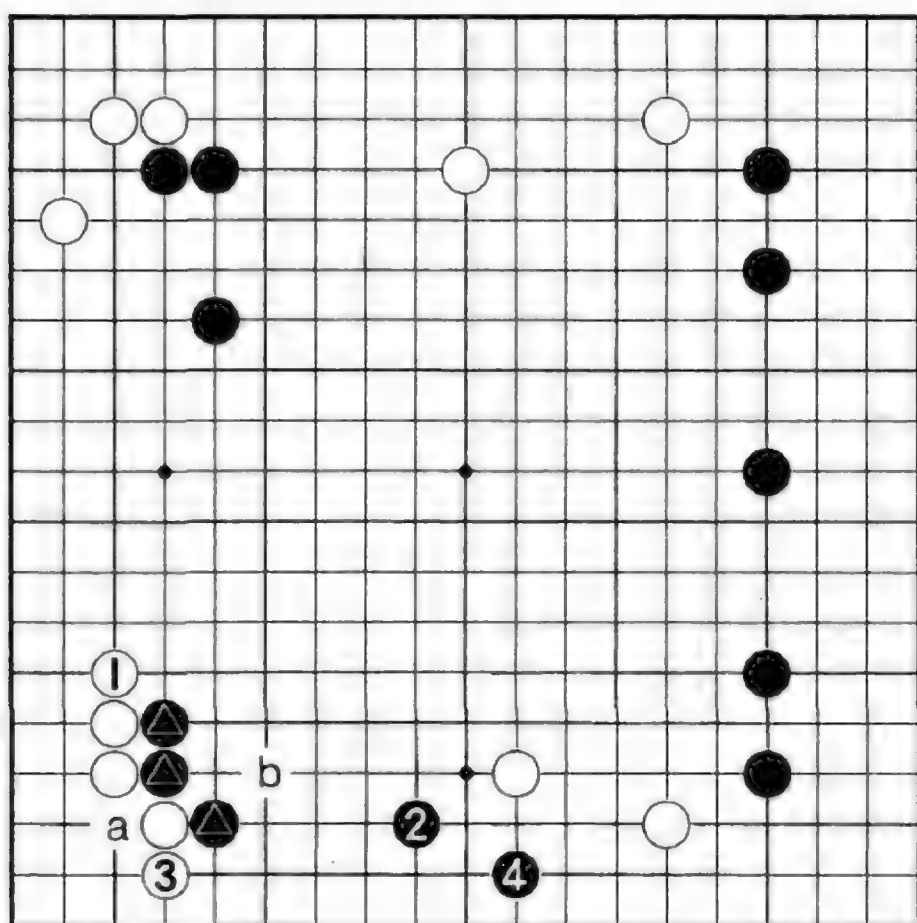
Dia. 16. Continuing, if Black jumps to 1, White slides in at 2; this makes a mockery of Black's proudly constructed thickness. If

Black plays 1 at 'a', however, White 1 becomes ideal. So if Black plays as in Dia. 15, A's proposal looks rather good.



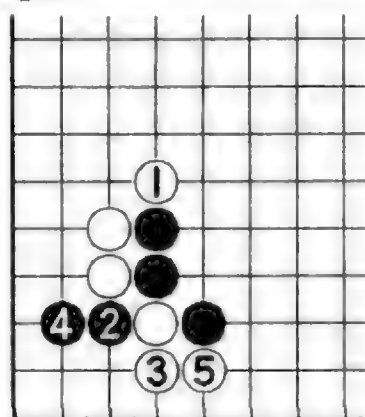
Dia. 17

Dia. 17. But Black will not cooperate so nicely; he will choose the avalanche variation at 2 and 4. There are many continuations — White 5 can be at 'a', 'b', 'c', or 'd' — of which we shall show two. That should be enough to give a general idea; what matters is not the fine details, but the fact that Black 2 and 4 permit Black to shift from the left to the lower side.

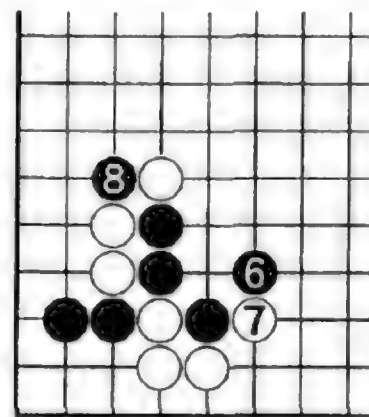


Dia. 18

Dia. 18. If White extends at 1, Black will reply at 2. This is not the usual joseki move, but here it works perfectly. If White descends at 3, Black slides to 4, setting White's two stones in the bottom right adrift. The triangled stones become forcing stones, and can be sacrificed if necessary. If White does not descend at 3, then Black 3, White 'a', Black 'b' make perfect shape.



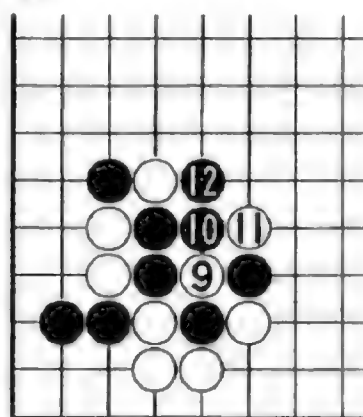
Dia. 19



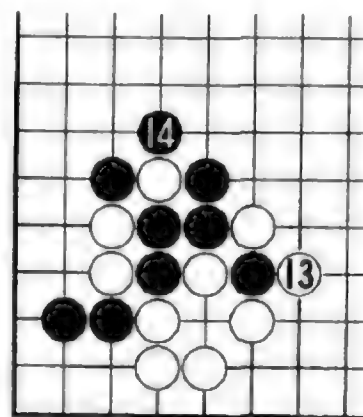
Dia. 20

Dia. 19. White 1 begins the small avalanche joseki. The moves up to 5 are fixed.

Dia. 20. In the most typical continuation, Black makes the diagonal play at 6, then cuts at 8.



Dia. 21



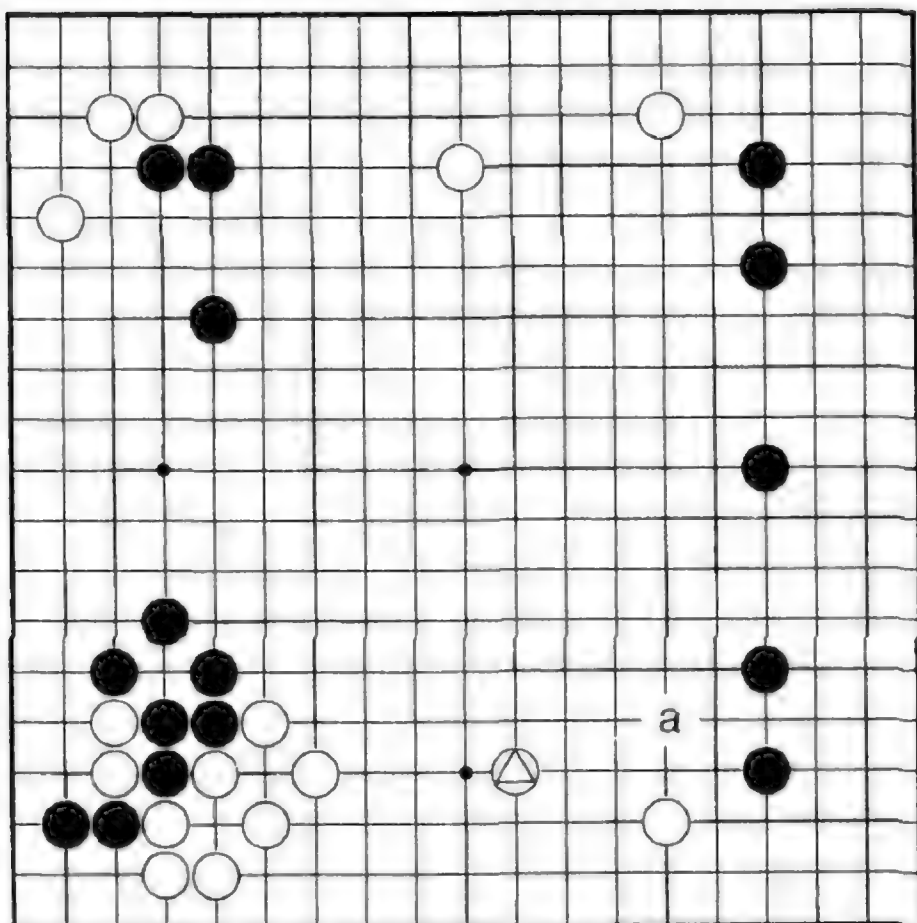
Dia. 22

Dia. 21. If Black played 12 below 9, White 12 would stop him short.

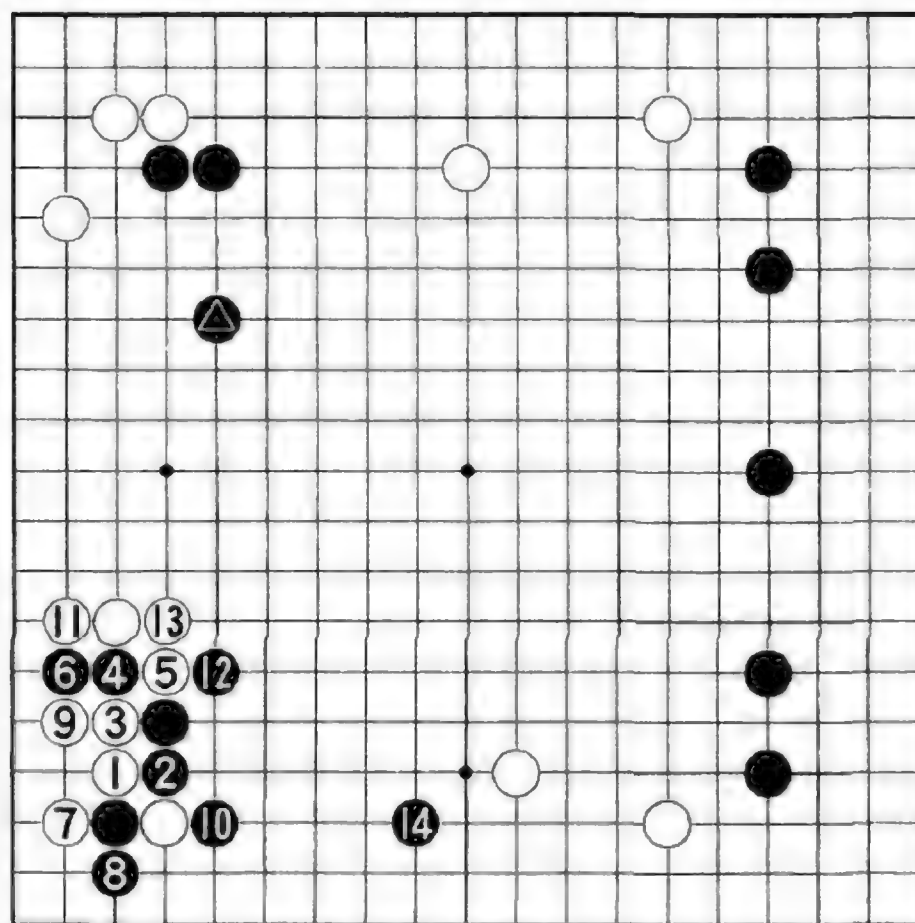
Dia. 22. White 13 and Black 14 make a clean finish. The question is how this result relates to the board as a whole, and the answer can be seen in Dia. 23 on the next page.

Dia. 23. White has succeeded in coming out on the lower side, but Black's large corner profit makes that quite acceptable. The triangled stone ends up being too close to White's thickness. White could be happy if this stone were at 'a', but as it is, his position is overconcentrated.

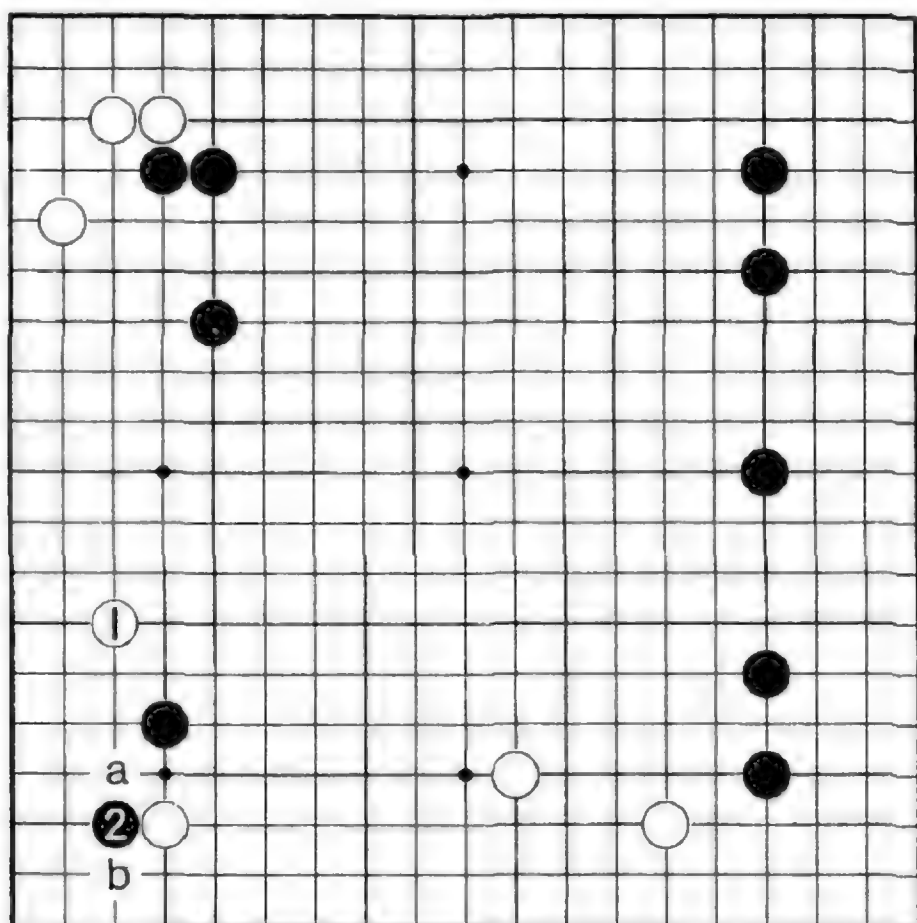
Dia. 24. (next page) C's proposed pincer move is the worst. Black makes the standard attachment at 2, to which White can reply at 'a' or 'b'. Once again, the details are not so important. The trouble with White 1 is that it goes out of its way to seize an area that both players



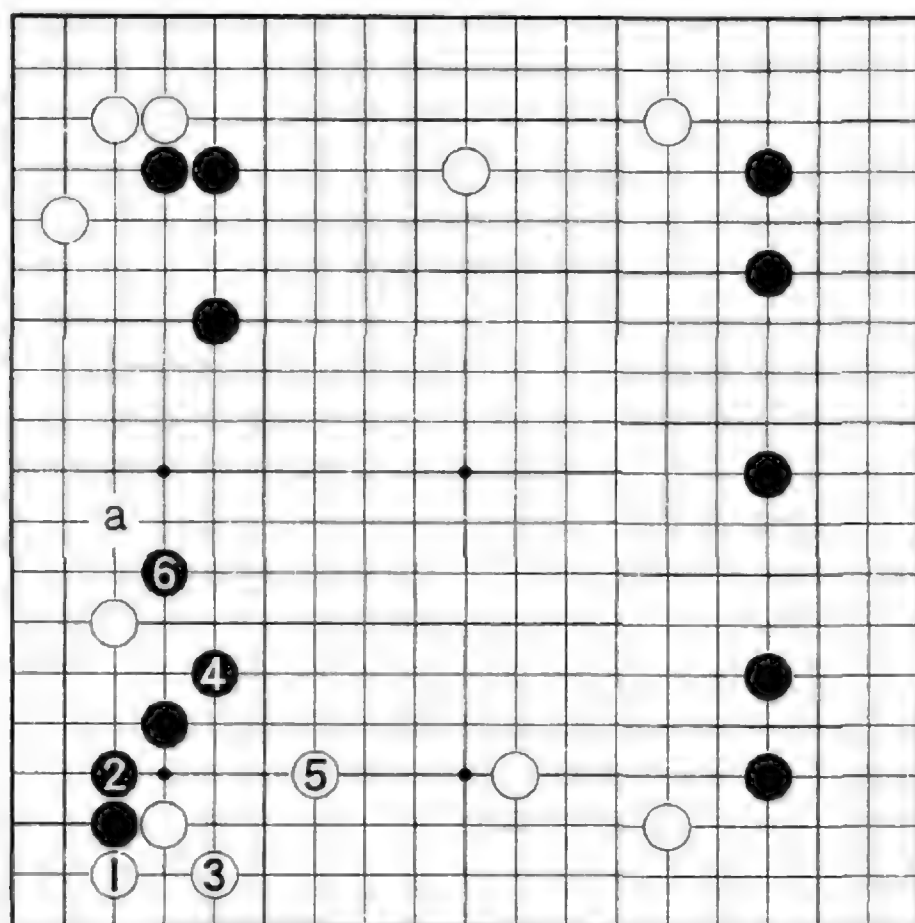
Dia. 23



Dia. 25



Dia. 24



Dia. 26

should be trying to avoid.

Dia. 25. If White hanes at 1, Black 2 through 14 are the joseki. For Black, this is almost too good to be true. Black 14 robs the two white stones at bottom right of their development, while Black's triangled stone does the same to White's thickness at bottom left.

Dia. 26. White therefore hanes underneath at 1. Black draws back at 2 and White makes the diagonal connection at 3. Black continues

with 4 and 6. The next move in this joseki is White 'a', but 'a' is the last part of the board in which White wants to play. All up and down the left side Black is pressing White down from above. White 5 is in a good position, but even it is not as high as White would like it to be. On the board as a whole, Black's stones have a well-connected, thick shape.

(*'Gekkan Gogaku'* January 1980. Translated by James Davies.)

Odd Man Out

Ogawa 4-dan and James Davies

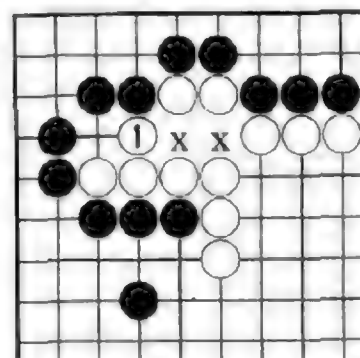
Problem. In each group of endgame moves below, three have exactly the same value but one differs, either in size or in sente-gote attributes. Find the odd man out.

Example

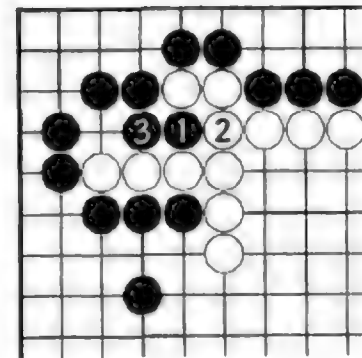
Dia. 1. White plays first.

Dia. 2. Black plays first.

Dia. 1 is gote for White, Dia. 2 is gote for Black, and the difference between them is the two points of territory marked 'x'. White 1 is therefore worth 2 points in double gote, hereafter called simply 'gote'. Two of the other

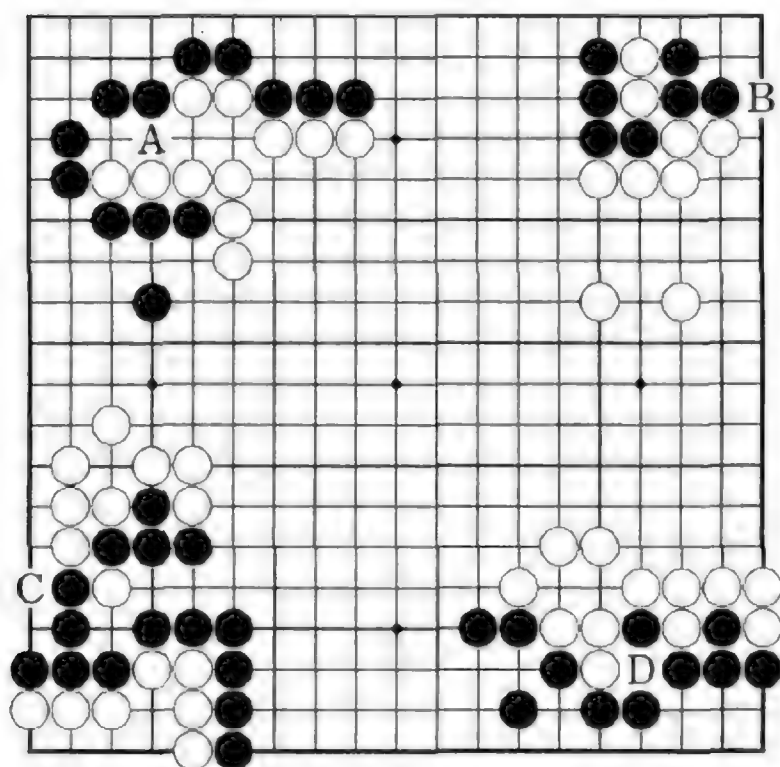


Dia. 1

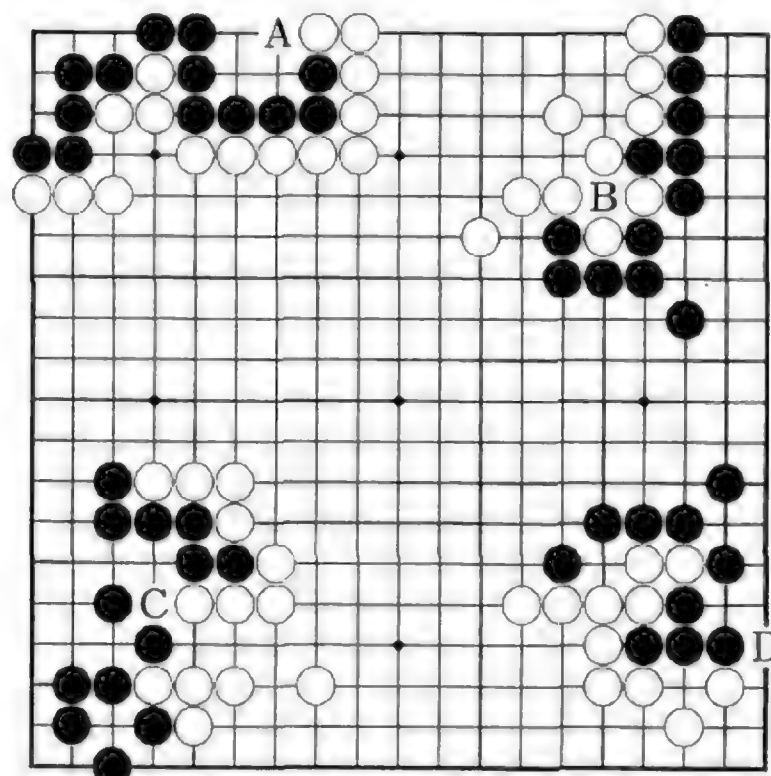


Dia. 2

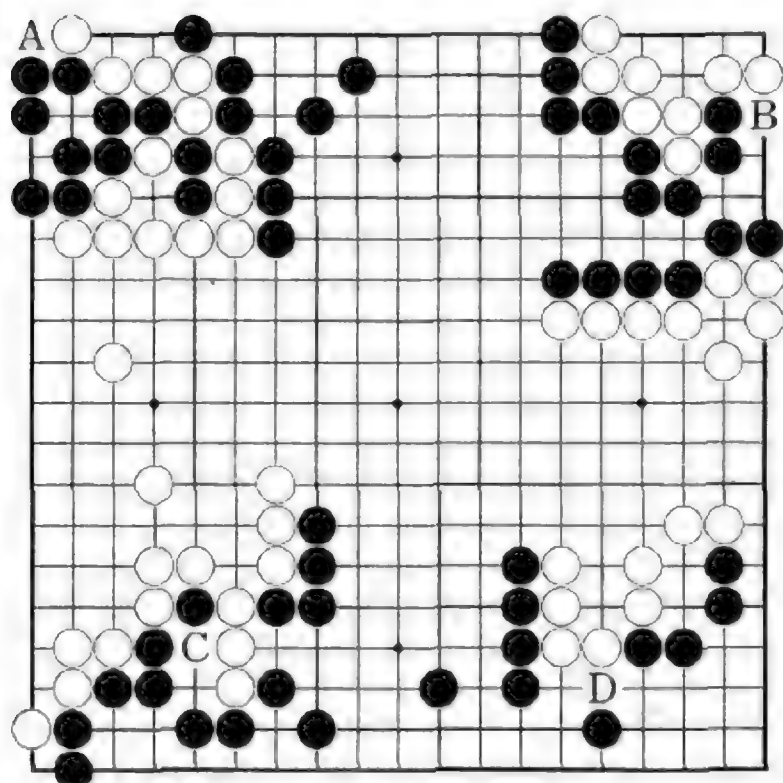
three moves (White B, C, and D) are also worth 2 points in gote, but one is different. The odd man out is —?



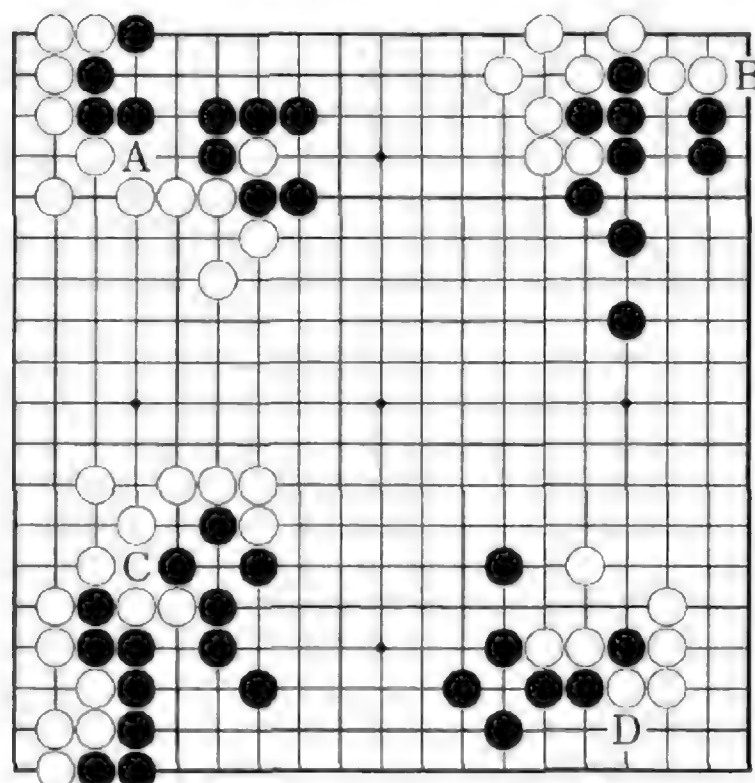
Group 1. White to play



Group 2. White to play



Group 3. Black to play



Group 4. Black to play

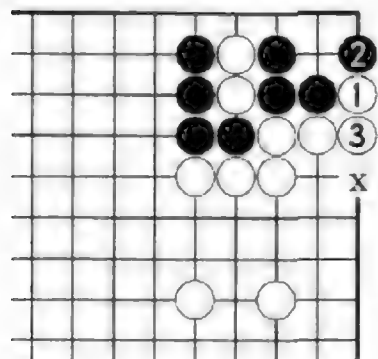
Solutions

Group 1. The odd man out is C.

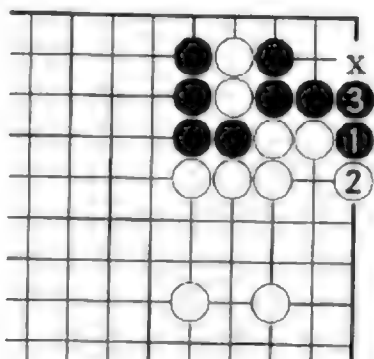
A. 2 points in gote

As shown on the previous page.

B. 2 points in gote



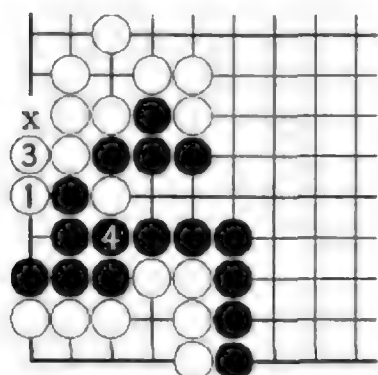
White plays first



Black plays first

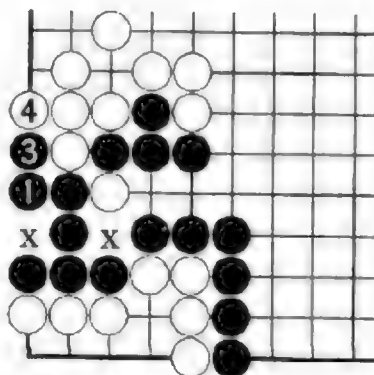
Both diagrams are gote for the side that plays first, and the difference is one point of territory for each (marked 'x').

C. 3 points in gote



White plays first

2: elsewhere



Black plays first

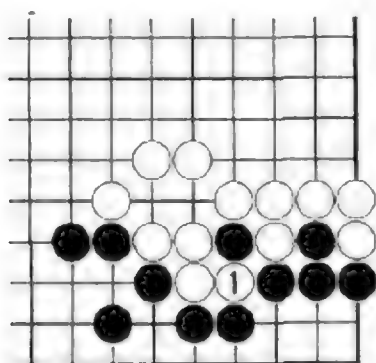
2: elsewhere

White 1 in the diagram at left is a gote move. Eventually White will have to connect at 3, and Black at 4 (neutral points).

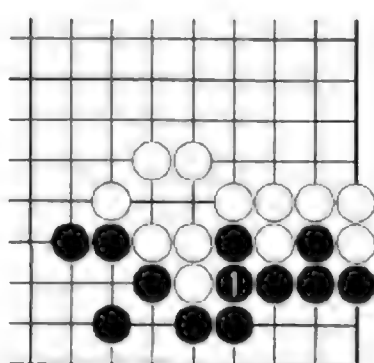
Black 1 in the diagram at right is gote, but we assume that Black can play 3 in sente later on. This increases his territory by two points and reduces White's by one, and we have found the odd man out.

Note that Black does not play 1 at 3 in the second diagram. If he did, White would make a throw-in at 1.

D. 2 points in gote



White plays first

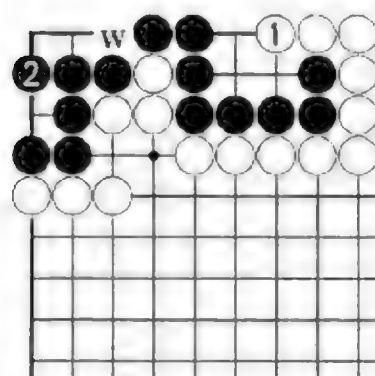


Black plays first

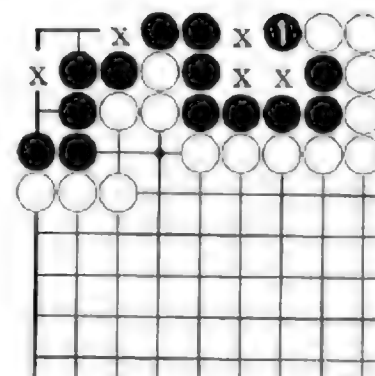
Both moves are gote, and the difference is one prisoner, which equals two points.

Group 2. The odd man out is A.

A. 5 points in sente



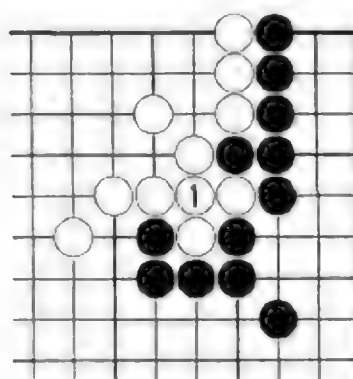
White plays first



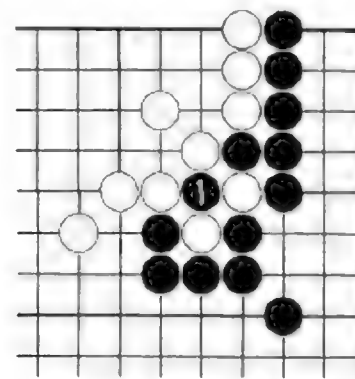
Black plays first

White 1 in the diagram at left is sente; if Black fails to reply at 2, White 2 kills him. Since Black will have to connect at 'w', his total loss is five points. (He could play 2 at 'w', but that would make the bent-four-in-the-corner shape, and he would ultimately have to add another stone at 2 to prevent a ko.)

B. 4 points in gote



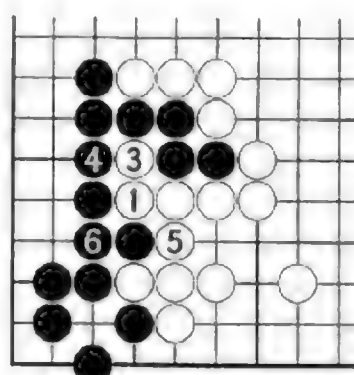
White plays first



Black plays first

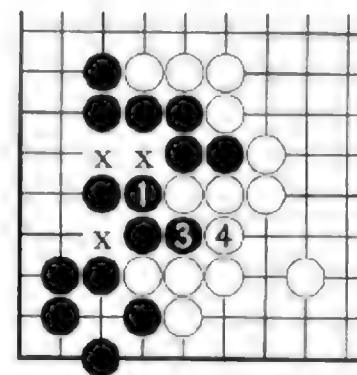
The difference is two prisoners, which equals four points.

C. 4 points in gote



White plays first

2: elsewhere



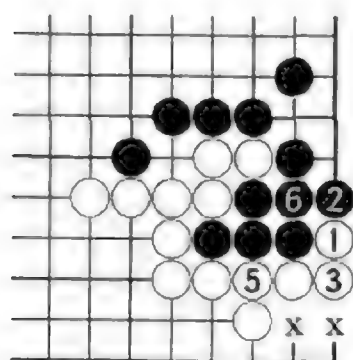
Black plays first

2: elsewhere

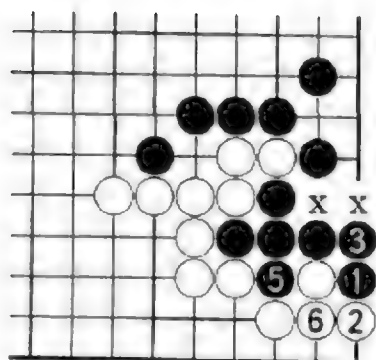
Black will not answer White 1 in the diagram at left, and later White will be able to play 3 and 5 in sente. Similarly, after playing 1 in the diagram at right, Black will be able to push out at 3 in sente.

The initial moves in both diagrams are gote, and the difference is the four points of territory marked 'x'.

D. 4 points in gote



White plays first
4: elsewhere

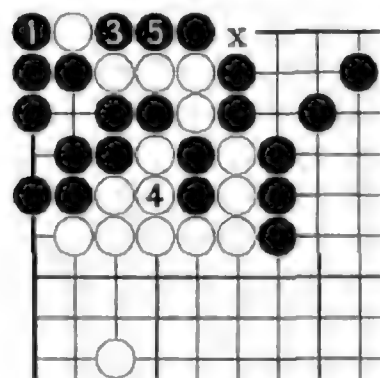


Black plays first
4: elsewhere

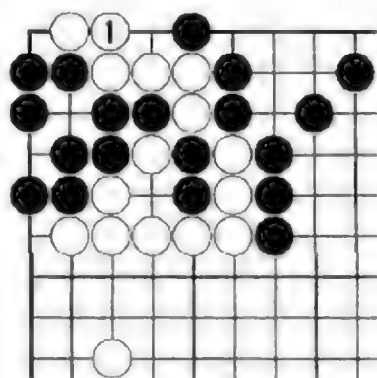
In the diagram at left, White 1–3 are gote, and White 5, Black 6 become an inevitable exchange of neutral points at the end of the game. In the diagram at right, Black 1–3 are gote but 5 is Black's sente later. The difference is four points.

Group 3. The odd man out is D.

A. 3 points in gote



Black plays first

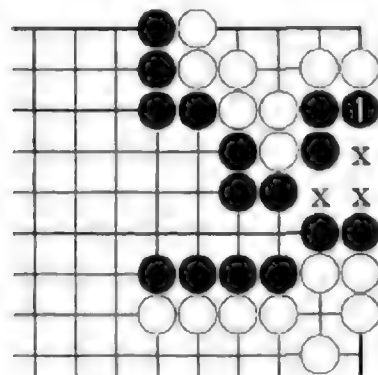


White plays first

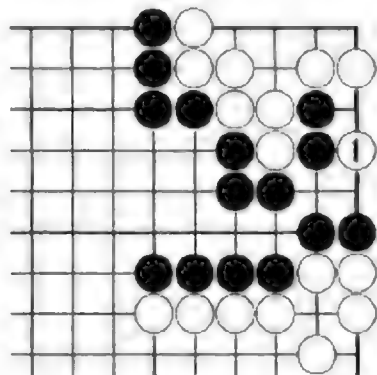
2: elsewhere 6: connects

White has no reply to Black 1 in the diagram at left, so he ignores it. Black 3 through White 6 then become an inevitable exchange. Black has acquired one prisoner, worth two points, and another point at 'x'.

B. 3 points in gote



Black plays first

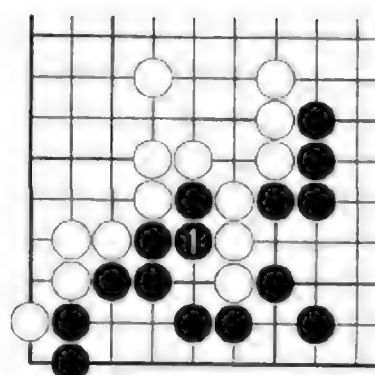


White plays first

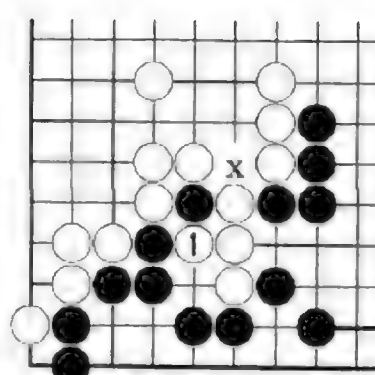
Black 1 in the diagram at left secures three points of territory which White 1 in the diagram at right destroys. Both moves are gote.

C. 3 points in gote

Both moves are gote. By capturing in the diagram at right, White gets two points for the



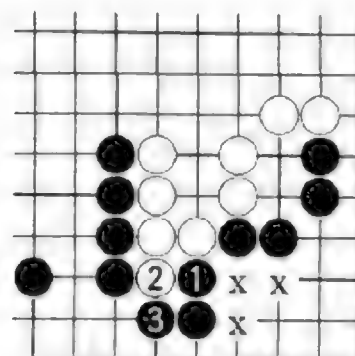
Black plays first



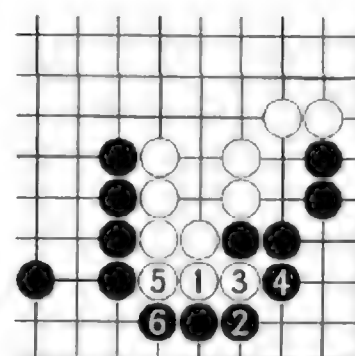
White plays first

prisoner and one more at 'x'. White or Black 1 is therefore worth three points in gote.

D. 3 points in reverse sente



Black plays first



White plays first

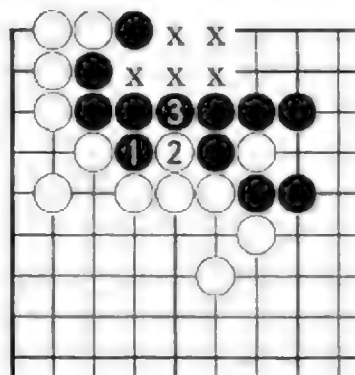
Black 1 in the diagram at left is actually gote; White will not reply immediately at 2. Later, however, he can push down here in sente, so we have shown this move being made.

But White 1 in the diagram at right is immediate sente, and White will follow with 3 and 5 in sente later on.

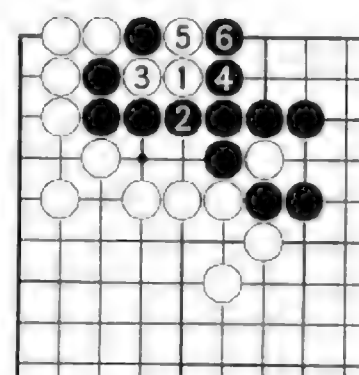
Since White 1 would be sente, Black 1 is more than gote; it is reverse sente. Although worth identically three points, it is roughly twice as valuable as the other moves in this group.

Group 4. The odd man out is D.

A. 6 points in gote



Black plays first

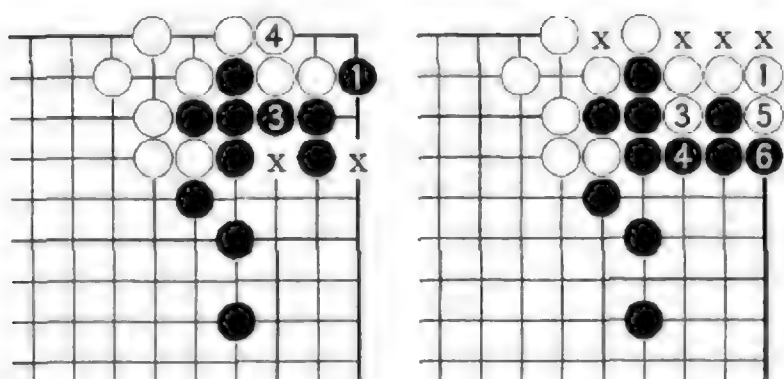


White plays first

7: connects

Both diagrams are gote. The difference is five points of black territory, plus one more for the prisoner. The prisoner counts as only one point because White has to connect where he captures it; he does not get territory there.

B. 6 points in gote



*Black plays first
2: elsewhere*

*White plays first
2: elsewhere*

Both initial moves are gote, but Black can follow with 3 in sente on the left and White with 3 and 5 in sente on the right. The difference is surprisingly large: two points of black territory and four points of white.

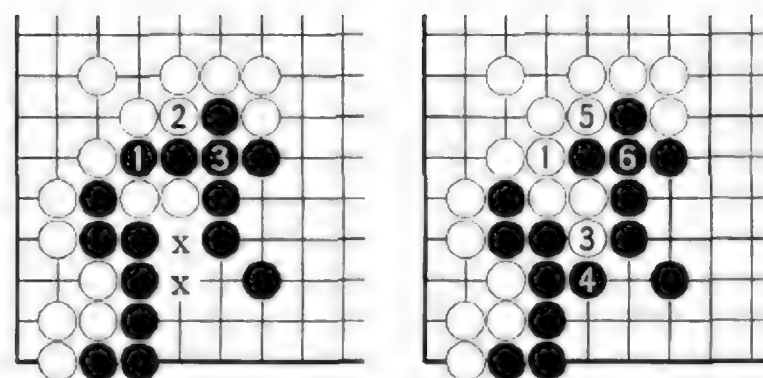
In the diagram at left, note that Black will eventually have to connect below 1.

C. 6 points in gote

After Black plays 1 in the diagram at left (at the top of the next column), the 2–3 exchange becomes automatic later.

After White plays 1 in the diagram at right, he can push in sente at 3. The 5–6 exchange is automatic, just as was 2–3 in the diagram at left.

Both initial moves are gote. The difference

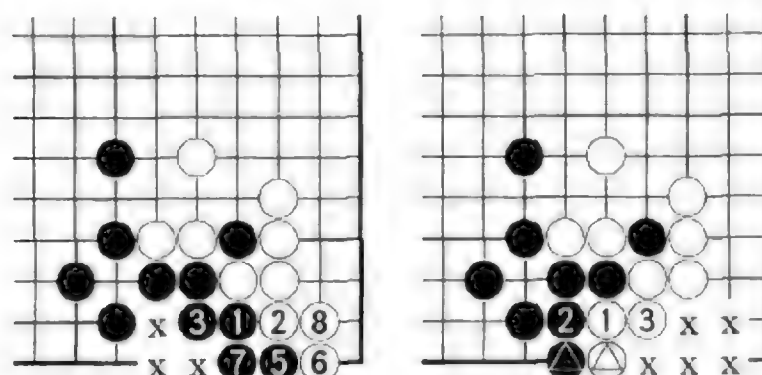


Black plays first

*White plays first
2: elsewhere*

is two prisoners (four points) plus the two points of territory marked 'x'.

D. 8 points in gote



*Black plays first
4: elsewhere*

White plays first

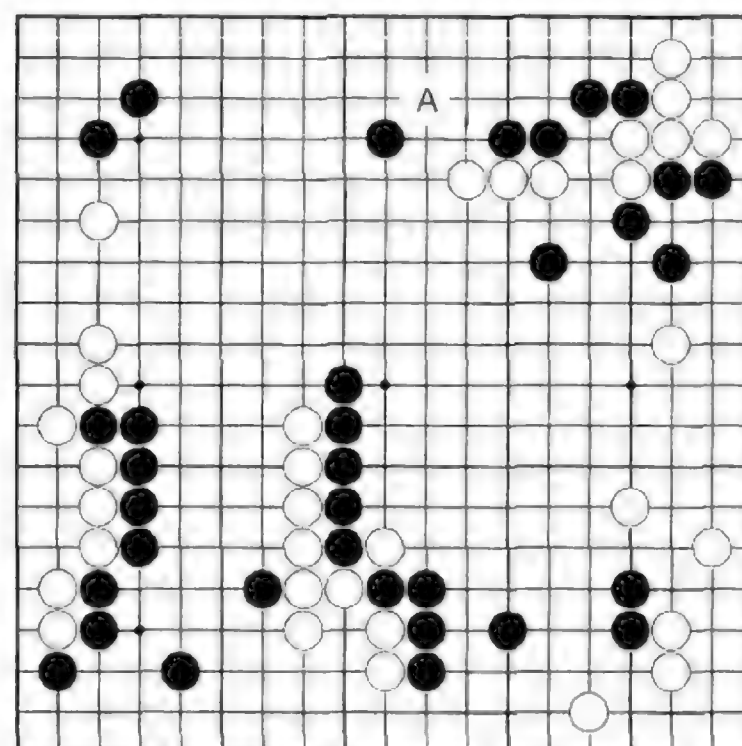
In both cases 1–3 is gote, but in the diagram at left Black can continue with 5–7 in sente, while in the diagram at right we make the standard assumption of the triangled exchange. The difference is eight points; this is the odd man out.

Forcing Moves

Sakai Masanori 4-dan and James Davies

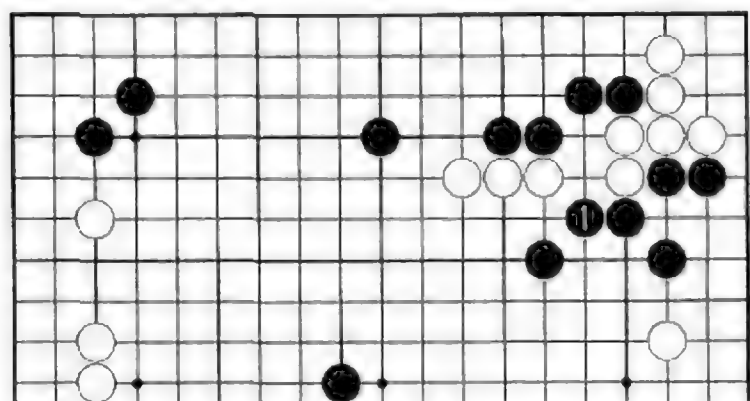
Of the various types of moves in the game of go, you might expect forcing moves to be among the easiest to recognize and play, but a perusal of amateur games shows that this is not the case. In fact, one of the most popular ways to lose seems to be to play forcing moves that have the opposite of the desired effect: that help the player less than they help his opponent, or that completely fail to force at all. For example:

Dia. 1. This position is from a game that one of us (the amateur one) played last year at the Nihon Kiin. Holding White, he was in his accustomed situation — weak groups at bottom center and top right, no large territories — and Black was enjoying a comfortable lead. Black was currently attacking in the top right and



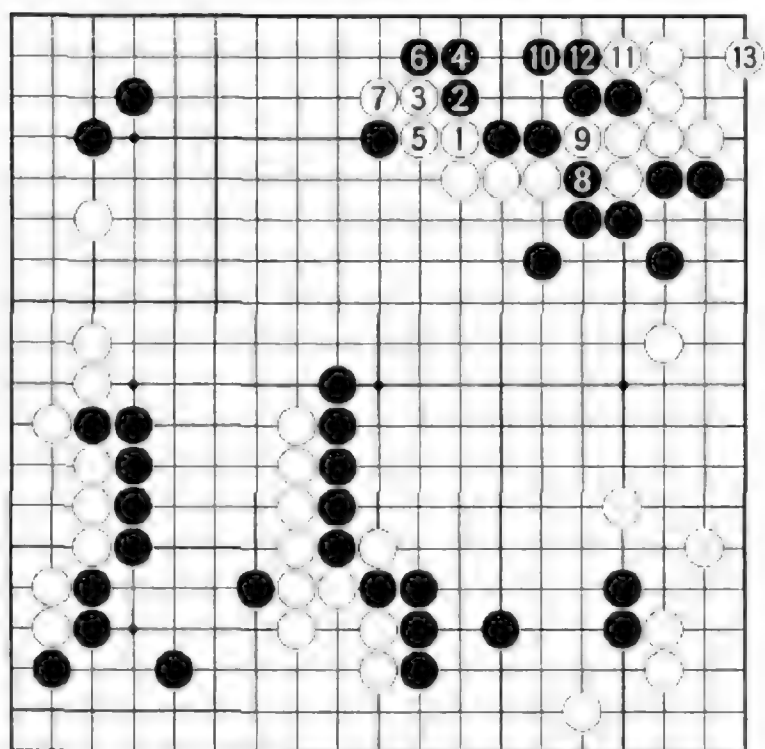
Dia. 1

if he had played A, he should have been able to secure a large territory on the upper side. At this juncture, however, he was assailed by a fatal urge to make a forcing move.



Dia. 2

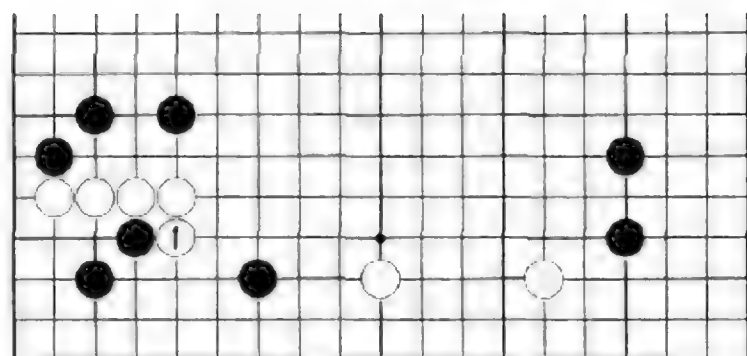
Dia. 2. He played Black 1. The look on his face said that he regretted this move as soon as he made it, but he was too scrupulous to attempt to retract it.



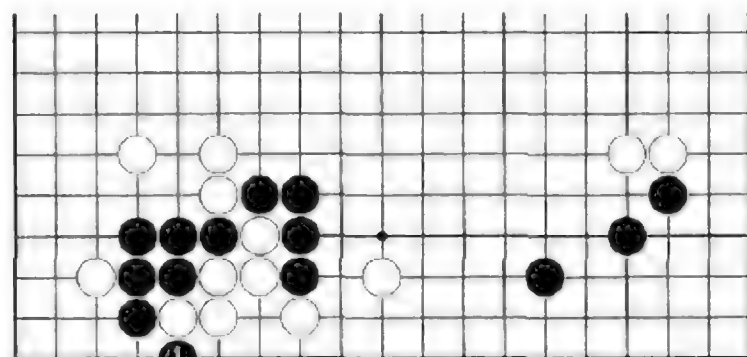
Dia. 3

Dia. 3. And White was not about to pass up this opportunity. Instead of connecting at 8, as Black was trying to force him to do, he turned at 1. When the smoke had cleared, all groups were alive, but Black's upper side was a shambles; the lead had been reversed in a flash. Black's fortunes deteriorated further from this point until his resignation.

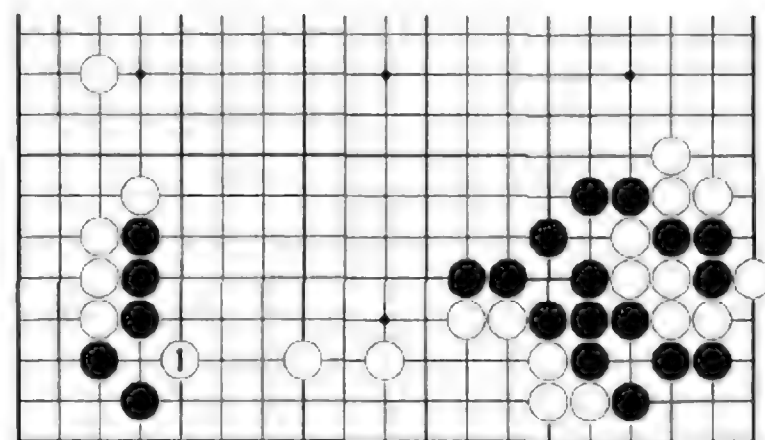
The reader has probably had many experiences like this in games of his own. The aim of this article is to keep him from having more. Shown in the next column are five intended forcing moves, all taken from amateur games. Some are good, some are bad. See if you can sort out which are which before turning the page and reading our explanation.



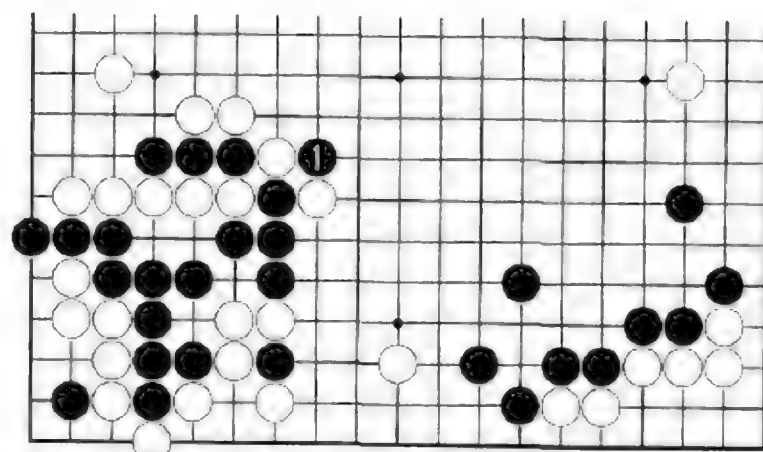
1.



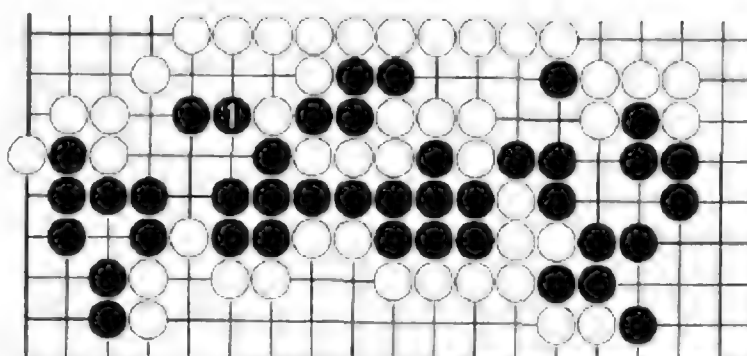
2.



3.

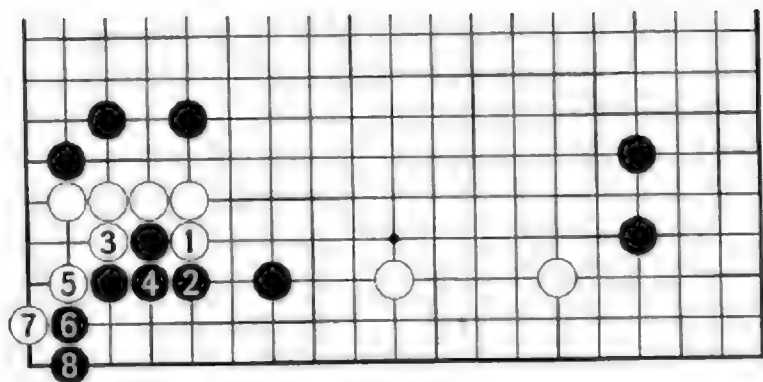


4.



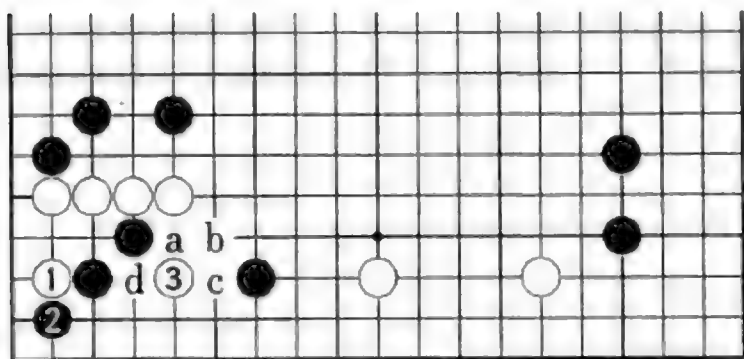
5.

1. Thank-you move



Dia. 1

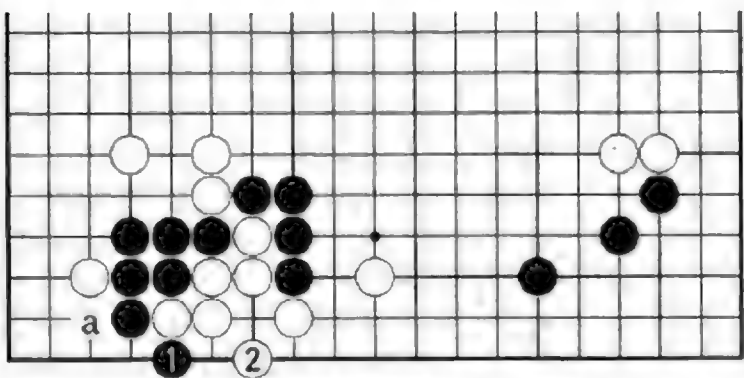
Dia. 1. White's plan in playing 1 is apparently to follow with 3, 5, and 7, but this makes only half an eye on the edge while giving Black a strong and settled shape. The exchange is forcing, but it does Black more good than White, so we call White 1 a 'thank-you' move.



Dia. 2

Dia. 2. Simply playing 1 here would be better. If Black 2, White 3. Black 4 at 'a'? White 'b', Black 'c', White 'd'!

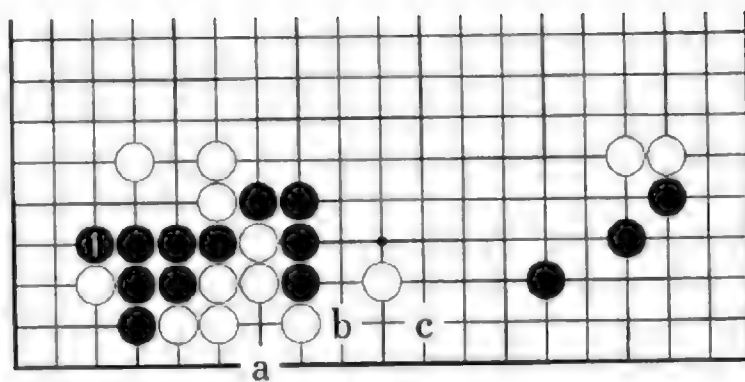
2. Thank-you move



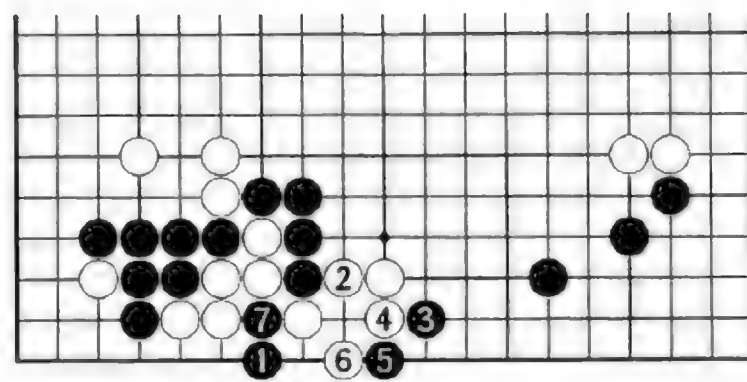
Dia. 3

Dia. 3. The principal effect of this exchange is to improve White's eye shape. Black may be thinking to forestall White 'a', but if White played 'a', that would be the time to sting him with 1.

Dia. 4. Black should simply block at 1. That leaves him the possibility of attacking at 'a' later; if White 'b', Black 'c' reduces White to one eye on the bottom edge. If White ignores 'a', Black 'b' captures six stones.



Dia. 4

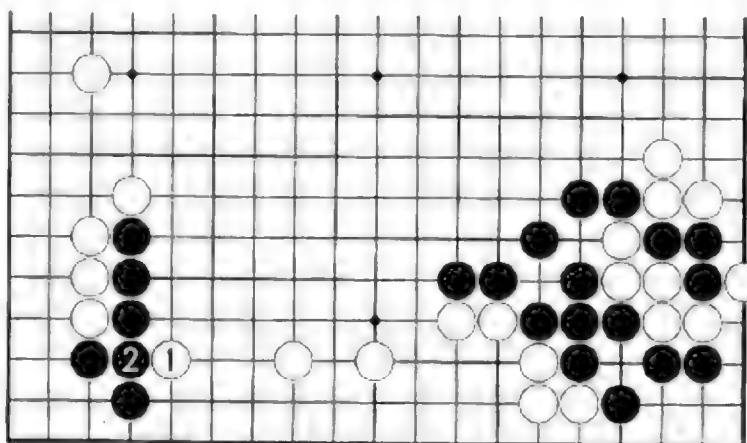


Dia. 5

Dia. 5. If White answers 1 at 2, Black has 3, 5, and 7.

There is also a sente endgame sequence in which Black plays first 'b' in Dia. 4, then 'a'. All this potential is destroyed by the exchange in Dia. 3.

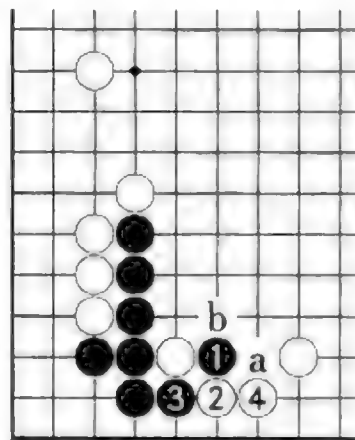
3. Forcing move



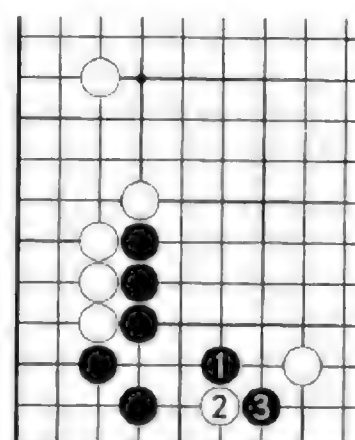
Dia. 6

Dia. 6. White 1 is a model forcing move. Black has to reply at 2, after which White turns away.

Dia. 7. White's forcing move proves its worth when Black captures it with 1. It lets White play 2 and 4; Black cannot put 3 at 4 because



Dia. 7

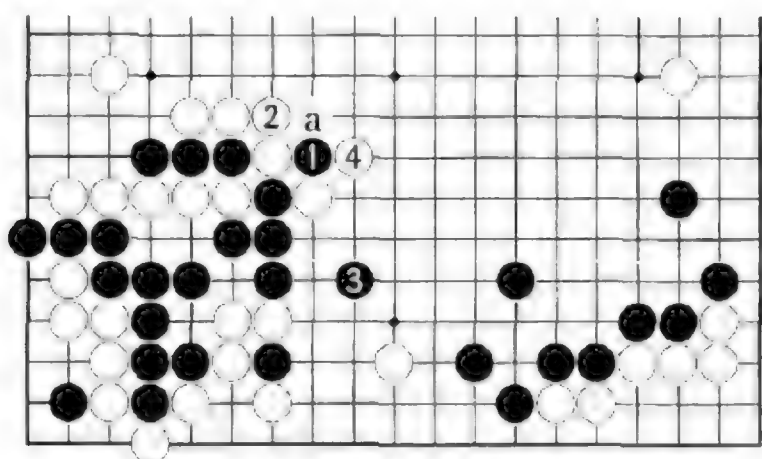


Dia. 8

of White 'a', Black 'b', White 3.

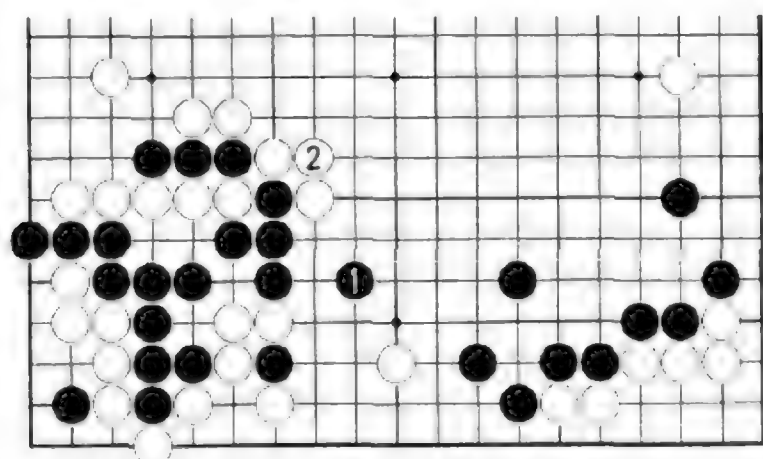
Dia. 8. If White had not made the forcing move, he could not answer Black 1 at 2 without being captured by 3.

4. Forcing move



Dia. 9

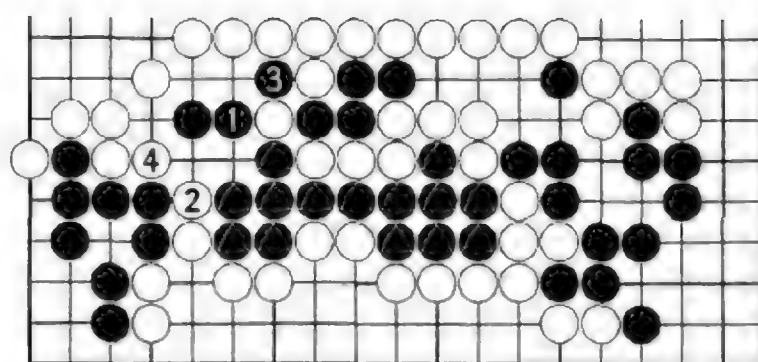
Dia. 9. This is another model forcing move. Black jumps to 3, threatening 4, and even if the ladder at 'a' works, Black gets to play a ladder block, i.e., it takes White two moves, 4 and later 'a', to capture Black 1.



Dia. 10

Dia. 10. If Black failed to force at 2 before playing 1, White could finish up in one move by connecting there.

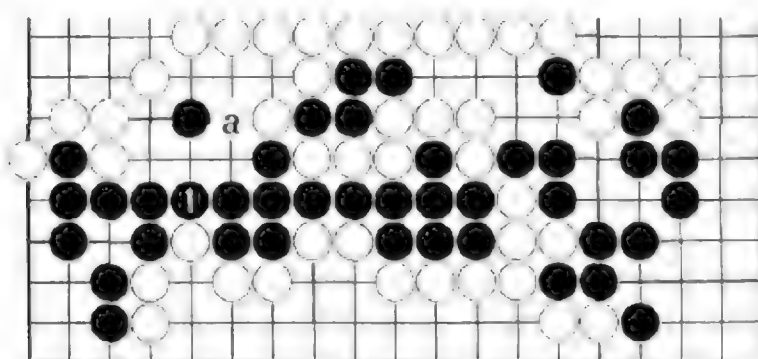
5. Blunder



Dia. 11

Dia. 11. Black 1 is a terrible blunder. White 2 puts the triangled stones in atari and Black has no defense. If he captures at 3, White 4 cuts off and kills his whole group.

Black 1 cannot be dismissed as a careless misjudgement; it was played by a 3-kyu player after nearly a minute of intense thought. There is something in the Bible about seeing the mote in your brother's eye and missing the beam in your own. White 4 was followed by Black's resignation.



Dia. 12

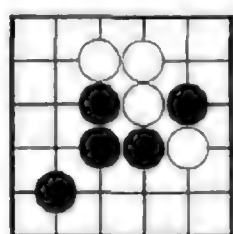
Dia. 12. Black must of course connect at 1. He can play 'a' anytime later.

Go in Lilliput

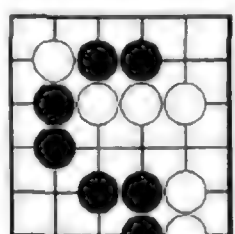
James Davies

It is not generally known that when Gulliver visited Lilliput, he found the inhabitants playing a certain game, undoubtedly familiar to readers of this magazine. In keeping with their six-inch height, they used a 6x6 board, but in other re-

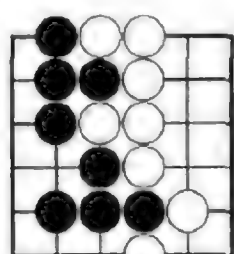
spects the rules were the same. Gulliver was interested enough to note down several positions from their games, reproduced below. The players seem to have been at the 7-9 kyu level, so it should not be too difficult to match wits with them.



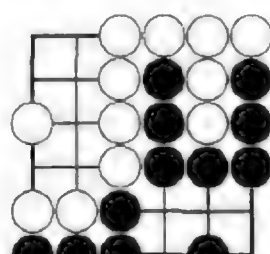
1. White to play and win



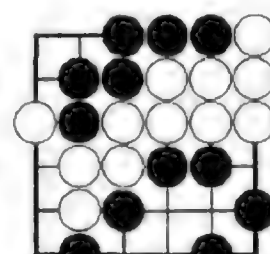
2. White to play and win.



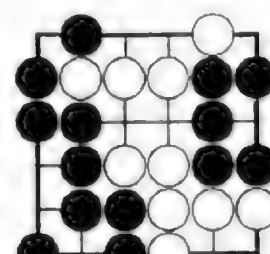
3. Black to play and win.



4. Black to play and win.



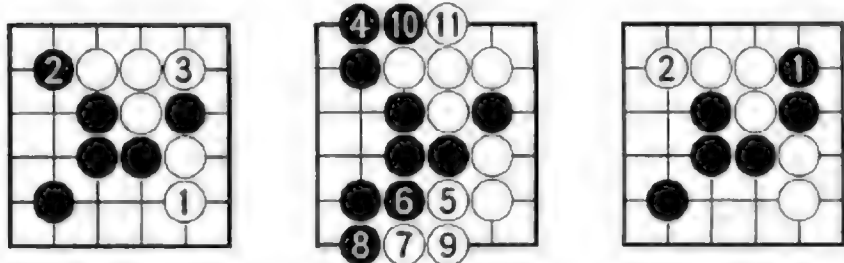
5. Black to play and win.



6. Black to play and win.
prisoners: ♀♀

Answers

1. Answer. White wins by extending at 1. Black's best response is to block at 2, and White grips the cutting stone with 3. (If he played 1 at 3, Black 1 would win.)



1. Answer

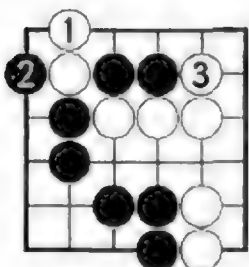
Dia. 1

Dia. 2

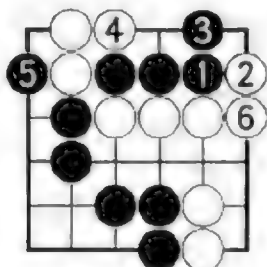
Dia. 1: continuation. Black 4 through 10 are optimal, but White 11 finishes the game with White two points ahead. He has ten points of territory; Black has eight.

Dia. 2: variation. If Black plays 1 (instead of 2 in the answer diagram), White extends at 2. Black has three liberties at top right while White has four at bottom right and five at top left, so White wins the capturing race and the game.

2. Answer. White 1 captures the pair of black stones at top. After 2 and 3, Black cannot play on either side of 1.



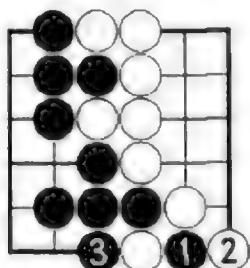
2. Answer



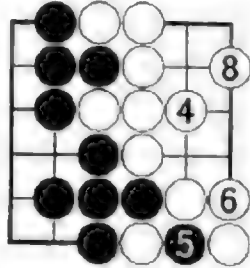
Dia. 1

Dia. 1: variation. Black 1 and 3 give essentially the same result. White wins the game by a wide margin.

3. Answer. The throw-in at 1 is the winning move. When Black gives atari at 3, White clearly cannot connect.



3. Answer



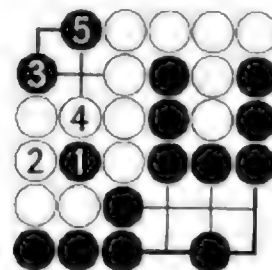
Dia. 1

7: connects

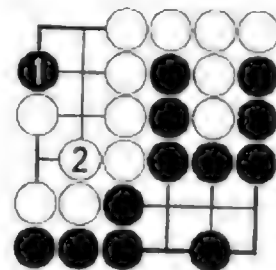
Dia. 1: continuation. So he plays 4. After Black connects the ko with 7, White has to add another stone at 8 (else Black 8, leading to a

seki), and Black wins by two points.

4. Answer. Black 1, 3, and 5 produce a seki, and Black wins by four points. A blunt but effective sequence.



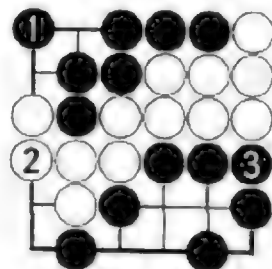
4. Answer



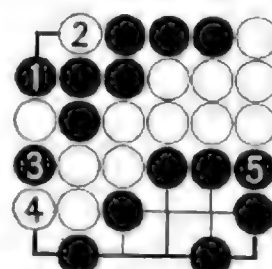
Dia. 1

Dia. 1: failure. Black must not become subtle and play 1. White answers with 2, and no seki is to be had.

5. Answer. Black 1 gives Black the whole board. His bottom group is alive, and his top group has an eye while White has none. Sooner or later Black will get White into atari from the bottom left.



5. Answer

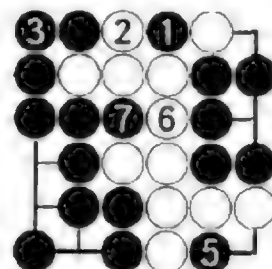


Dia. 1

6: ko

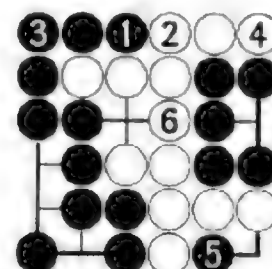
Dia. 1: failure. Black must not play 1. The subsequent white moves are all ataris; Black has no reply to the final one White makes by taking the ko with 6.

6. Answer. The key move is the throw-in at 1, although it could be preceded by Black 7. Sacrificing 1 gives Black a seki on the right side, and with his four prisoners, he wins the game by five points.



6. Answer

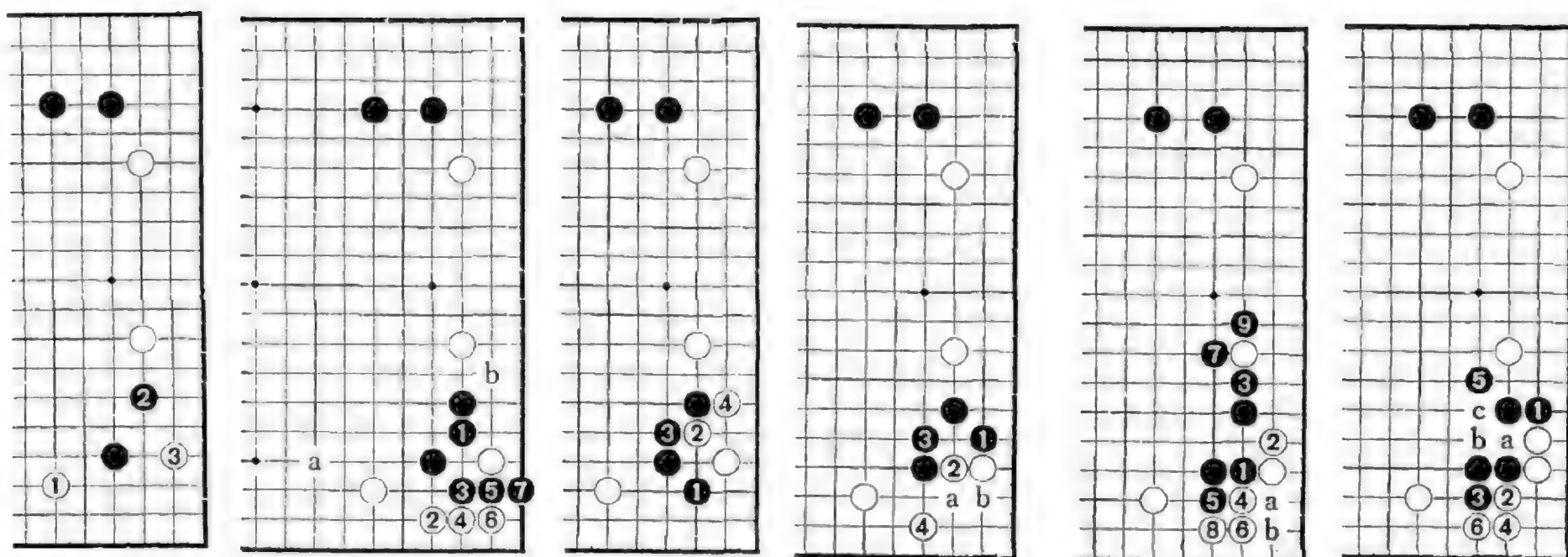
4: connects



Dia. 1

Dia. 1: failure. If Black refuses to sacrifice on the upper side, he loses his group on the right. This is an example of being penny-wise and pound-foolish, as much a vice in Lilliput as it is on earth.

The Submarine Attack



Dia. 1

Dia. 2: bad

Dia. 3: bad

Dia. 4: worst

Dia. 5: correct

Dia. 6

Dia. 1. White 1 and 3 are the kind of combination used to bewilder the weaker player in a handicap game. Black must not let White get away with this highhanded tactic.

Dia. 2. Black is quite likely to answer at 1, but this is bad. White forces with 2 to 6, making Black over-concentrated in the corner. After 7, White can get a good position with 'a'. At the right time he can also attack with 'b', taking away Black's base.

Dia. 3. Black 1 here is also bad. White takes away Black's base with 2 and 4.

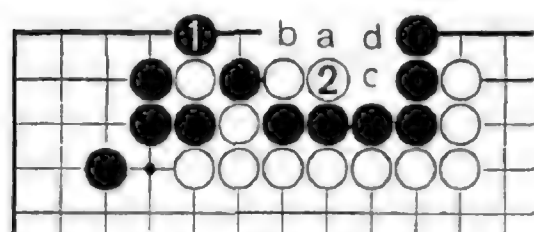
Dia. 4. Black 1 is even worse: White connects

underneath with the tesuji of 4 and Black looks like coming under severe attack. Black 'a' is answered by White 'b'.

Dia. 5. The correct answer is Black 1. Black waits for White 2, then continues with 3, another good move. White must play 4 and 6 (if 4 at 7, Black captures White with 'a'), so Black can hane at 7. If White 8, Black gets good shape with 9, but if White plays 8 at 9, Black builds thickness with Black 8, White 'b'. Instead of 3 —

Dia. 6. If Black 1, his shape after 5 is slacker than in Dia. 5. If Black 5 at 6, White creates complications with White 'a', Black 'b', White 'c'.

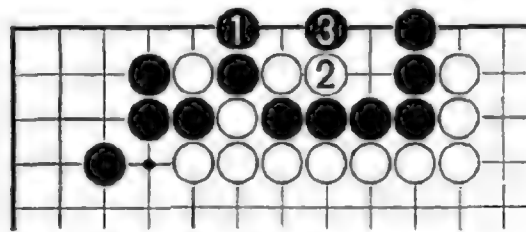
Basic Fighting Techniques — continued from page 33



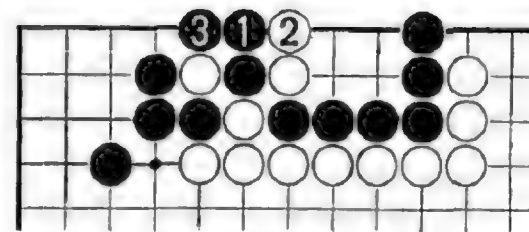
Dia. 1: ko

Dia. 1. Capturing at 1 is what White is hoping for. White 2 sets up a ko with Black 'a', White 'b', Black 'c'. If Black plays 'a' at 'b', he loses outright when White plays 'd'.

Dia. 2. Black 1 is the only move. If next White 2, Black rescues his stones with 3. This problem



Dia. 2: Black wins



Dia. 3: too easy

may not be so difficult when isolated as a problem, but even fairly strong players go wrong when it comes up in a game.

Dia. 3. White 2 is useless as it fills White's own liberties. This makes it too easy for Black.

1979 — 1980 Swiss Championship — continued from page 48

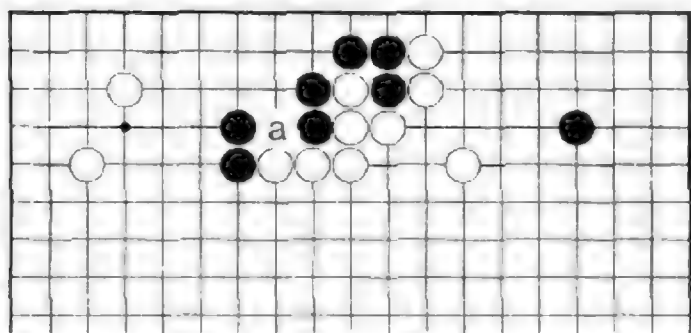
White 30 wraps it up. Black cannot afford to lose anything, but with 32–42 White executes a relentless splitting attack. When White makes a second splitting attack at 50, Black, who also faces a cut at 'h', resigns.

Black resigns at White 150.

Upon winning this game, Baumann was declared 1980 Swiss champion and awarded an airplane ticket to Tokyo for the World Amateur Championship. Gosteli was declared 1979 champion and awarded a bottle of wine as consolation.

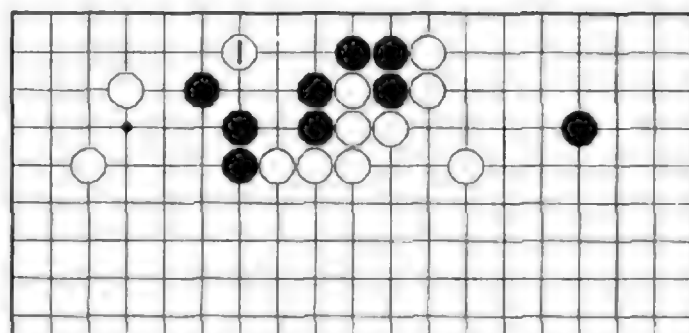
Practical Tactics and Tesuji

Rin Kaiho, 9-dan

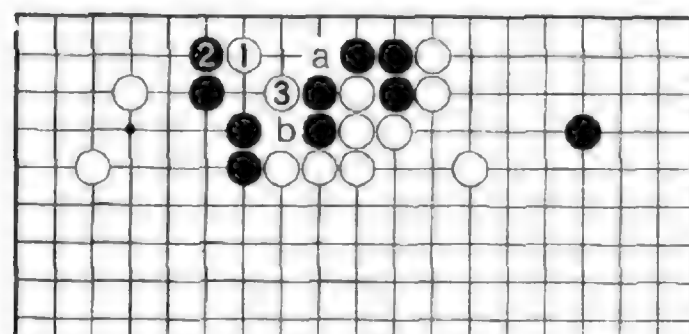


Problem

Problem. Since we have been concentrating on problems from handicap go in this series, perhaps this time we should look at something else. The situation above is from an even game, Black to play. His stones are short of liberties and face a white corner enclosure, and if he does nothing, White will push through at 'a' and cut. How should he defend his shape?

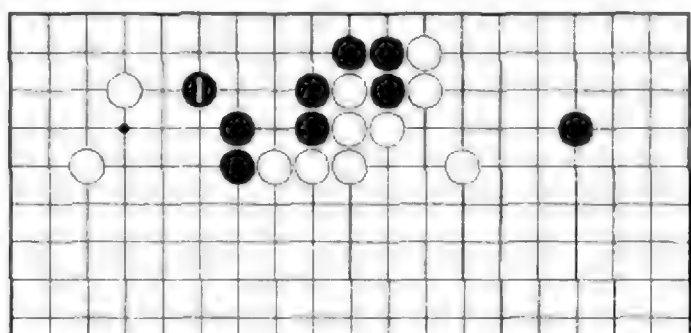


Dia. 3



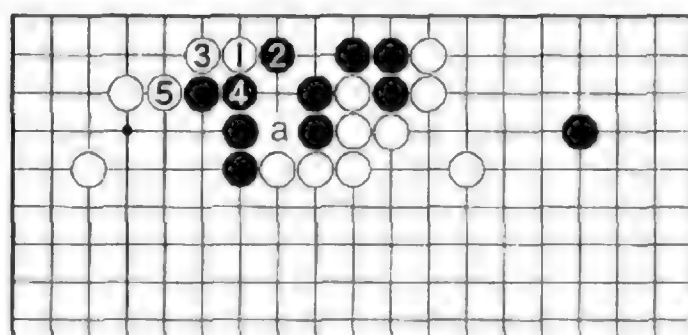
Diag. 4

makes the diagonal tesuji at 3. Next White 'a' and 'b' are miai, and Black has no way to defend.



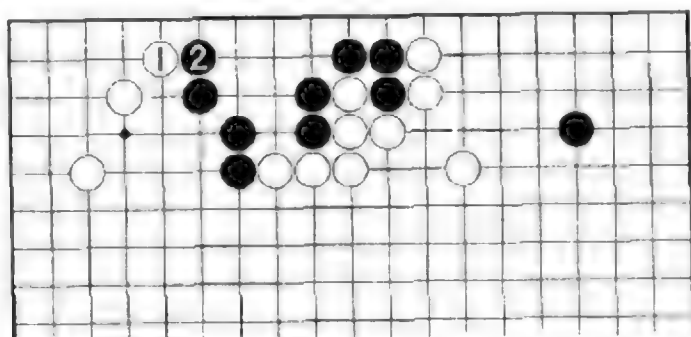
Dia. 1

Dia. 1: wrong. Black 1 is probably the move that most amateurs would think of. Even if asked, they would not see anything wrong with it.



Dia. 5

Dia. 5: failure. Black therefore has to play 2, letting White slip out with 3 and 5. The territorial loss is large, and next White can attack at 'a', so this is almost as bad as before.

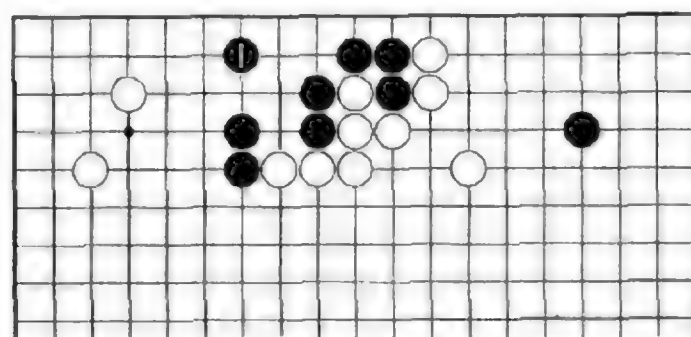


Dia. 2

Dia. 2: also wrong. And if White responds with 1 here, there isn't anything wrong with it; Black gets a good, strong shape. But both White 1 in this diagram and Black 1 in the last are mistakes.

Dia. 3: placement. White should attack with the placement at 1. How is Black to reply? As one thinks about this question, the power of White 1 starts to become apparent.

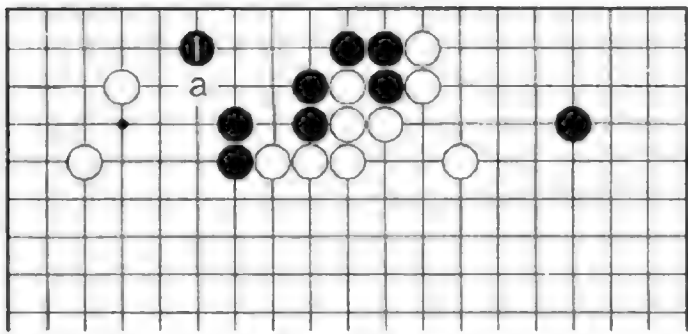
Dia. 4: failure. If Black blocks at 2, White



Dia. 6

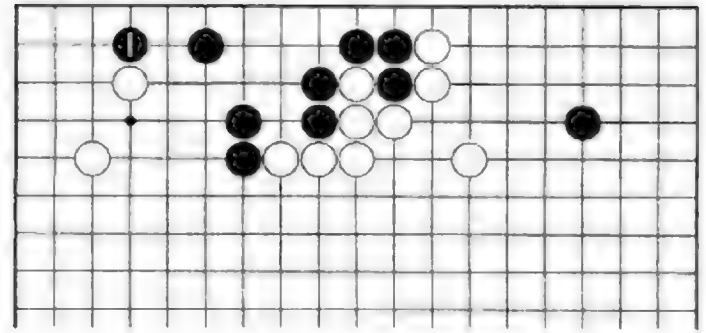
Dia. 6: defense only. Should Black then play 1? This move is very safe, but it is for defense only. It gives Black nothing to do next.

Dia. 7: correct. (next page) The knight's move at 1 is correct here. Although a line lower than 'a', it is both safer and more threatening to White.



Dia. 7

Dia. 8: the threat. The threat is the attachment at 1, which carries all sorts of sinister implications for White's corner, and the difference in terms of



Dia. 8

territory alone between this and Dia. 5 is very large. ('Gekkan Gogaku' February 1980. Translated by James Davies. This article concludes the series.)

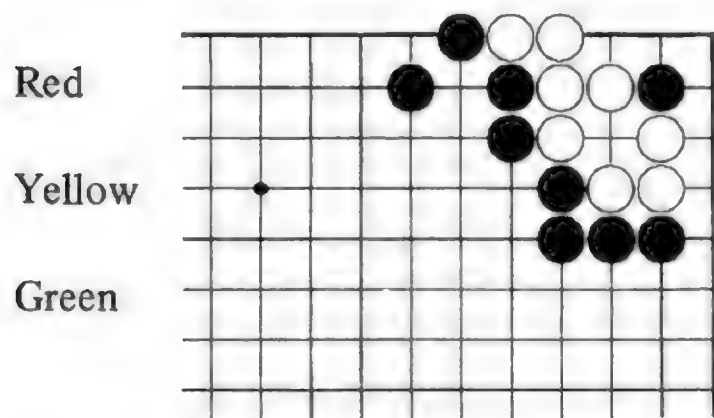
Life and Death Page

Red = Dead

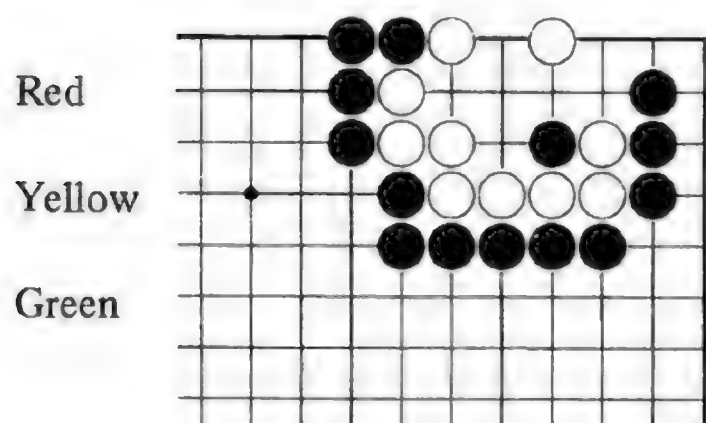
Yellow = Lives or dies according to sente

Green = Alive

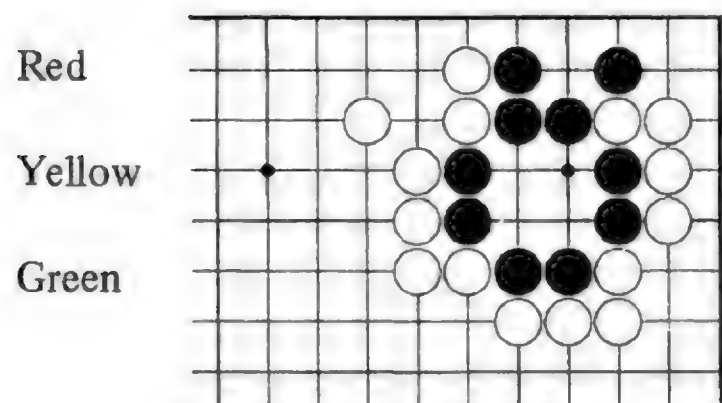
Using the color code at left, indicate the status of the groups below. Solutions are on the following page.



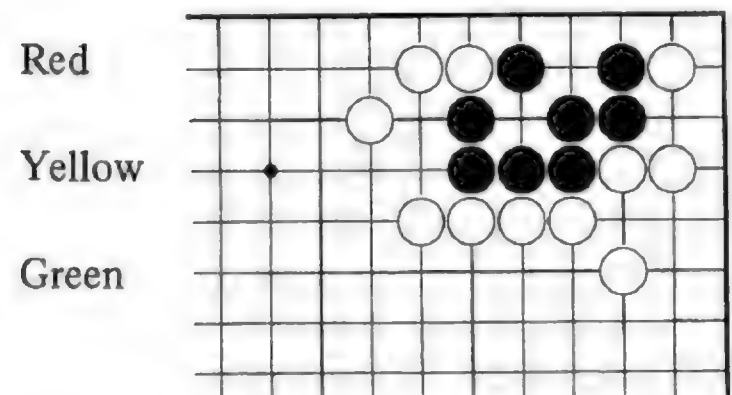
1. The status of the white group?



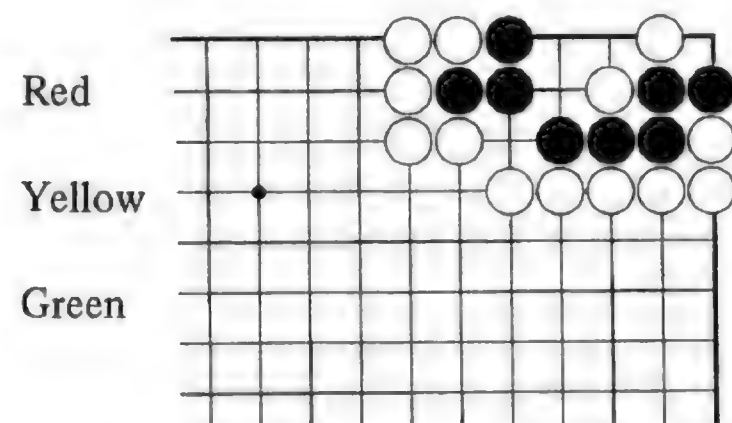
2. The status of the white group?



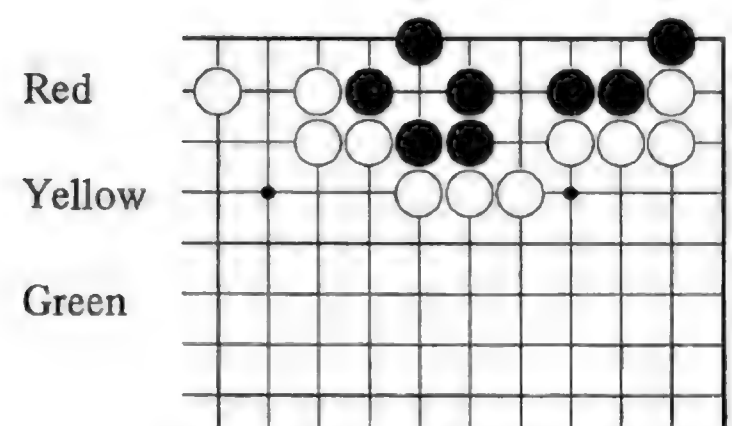
3. The status of the black group?



4. The status of the black group?



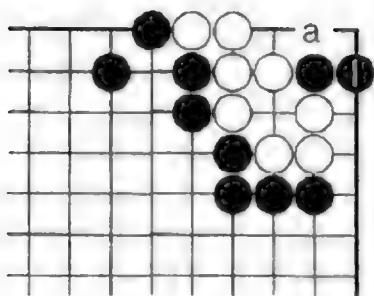
5. The status of the black group?



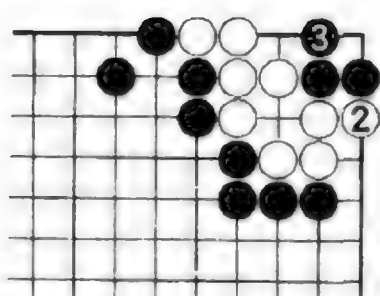
6. The status of the black group?

Solutions

1. Yellow



Dia. 1

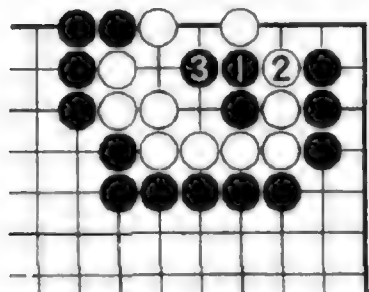


Dia. 2

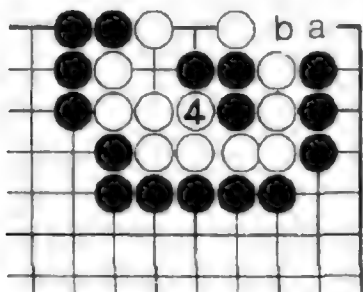
Dia. 1. White can easily live if he goes first, so the only question is what happens when Black plays first. Answer: Black descends at 1 and White dies. Caution: Black must not descend at 'a'; White 1 would make a seki.

Dia. 2. If White plays 2 to keep Black from linking under, Black makes an eye with 3. White, with no real eye, cannot avoid capture.

2. Green



Dia. 1

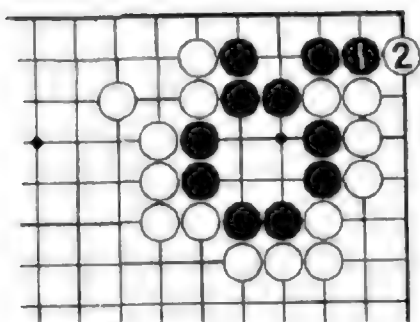


Dia. 2

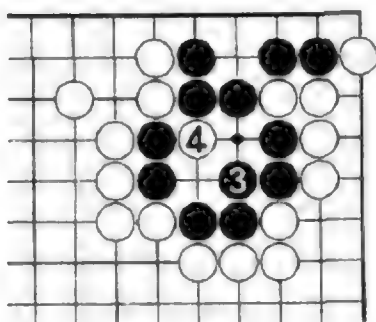
Dia. 1. The worst White has to fear in this shape is Black 1 and 3.

Dia. 2. But if he answers at 4, he is safe. (If he let Black play 4, he would be dead on the bulky-five shape.) When Black plays 'a', White plays 'b'. It should be clear that this is a seki; in other words, White is alive.

3. Red



Dia. 1

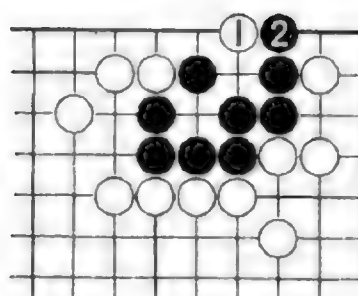


Dia. 2

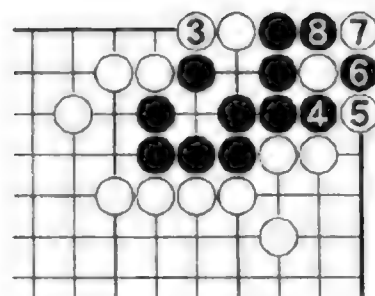
Dia. 1. Black cannot get two eyes in the corner.

Dia. 2. And he has nothing in the center. Wherever he connects, White gives atari at the diagonally opposite point and catches him short of liberties. So Black is dead.

4. Green



Dia. 1

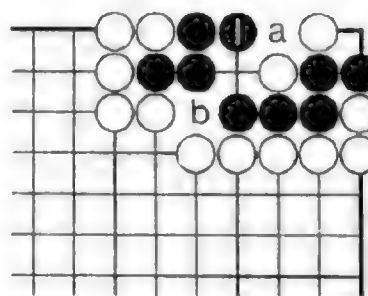


Dia. 2

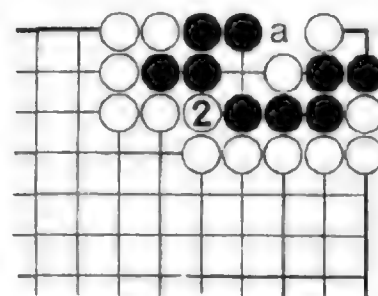
Dia. 1. If Black can deal with the placement at 1, he is alive. His counter-measure is to descend at 2, making miai of the left and right.

Dia. 2. If White links to the left, Black pushes through on the right with 4, sacrifices 6, and gives atari with 8. White is short of liberties and cannot connect.

5. Red



Dia. 1

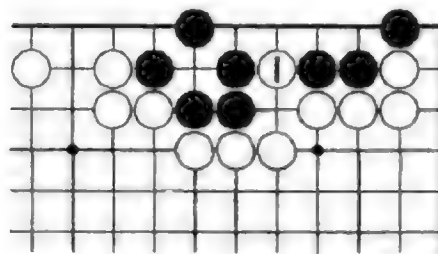


Dia. 2

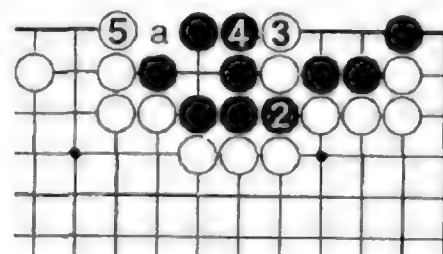
Dia. 1. It may look as if Black can live by playing 1. If White 'a', Black 'b' makes a seki.

Dia. 2. But White trips Black up from behind by filling the liberty at 2. Black cannot play 'a', so his status is red=dead.

6. Yellow



Dia. 1



Dia. 2

Dia. 1. White can kill Black by wedging in at 1. As in the problems above, the secret is shortage of liberties.

Dia. 2. Black gives atari at 2 and White descends at 3. Black gives atari at 4 and White descends at 5. Suddenly Black cannot play 'a', and he dies.

If Black played first he could easily live, so his status is 'yellow'.

(‘Gekkan Gogaku’ February 1980)

Page from Go History

Satsugen versus Shunseki

Challenge matches of the Edo period

The challenge match between the 9th Honinbo, Satsugen, and the 6th Inoue, Inoue Shunseki Inseki, from which we presented two games in the last issue, was the fifth of the six official challenge matches or 'sōgo' (literally 'fighting go') of the Edo period (1600 – 1867). There were of course numerous private matches, but these challenge matches were distinguished by the fact that they were held at the order of the government, usually as a last resort, when there was an irreconcilable clash between the ambitions of rival go players, either vying for the post of Meijin godokoro or quarreling over their respective dan rankings. These grudge matches, together with the annual castle games between the top players of the go schools, are the highlights of Edo go.

A rundown of the challenge matches of the Edo period might also serve as partial outline of the go history of the period.

The six challenge matches

1. 2nd Honinbo San'etsu v. 2nd Yasui – fought for the post of godokoro from 1645 to 1653; ended in a 3–3 draw (black won all games), so neither player was appointed as godokoro. (see 'Go World' No. 9)

2. 2nd Yasui Sanchi v. 3rd Honinbo Doetsu – Doetsu lodged an objection when Yasui Sanchi contrived to have himself appointed Meijin godokoro in 1668. Twenty games were played between 1668 and 1675, with Doetsu scoring 9 wins, 3 losses, 4 jigo on black, then on a changed handicap winning three on black and losing one on white. Sanchi was thus forced to retire from the post in 1766. (see 'Go World' No. 10)

3. 4th Yasui, Senkaku 6-dan, v. 5th Honinbo, Dochi 4-dan, over Senkaku's refusal to permit Dochi to play on even. Dochi won two on black and one on white (1705 – 1706) and Senkaku was convinced. (see 'Go World' No. 14)

4. 7th Honinbo, Shuhaku, v. 6th Inoue, Inoue Shunseki Inseki – Shuhaku challenged the 5th Hayashi, Incho Monnyu, when he and Shunseki blocked Shuhaku's promotion to 7-dan, but Shunseki played in Hayashi's place. With Shuhaku leading with 3 wins – 2 losses – 1 jigo (1739 – 1740), the series was interrupted by Shuhaku's fatal illness. (see 'Go World' No. 15)

5. 6th Inoue, Shunseki, v. 9th Honinbo, Satsugen – Satsugen challenged Shunseki when the latter tried to thwart Satsugen's ambition to become Meijin godokoro. After one jigo, Shunseki lost five straight (1766 – 1767). Satsugen was promoted to Meijin in 1767, but was not appointed godokoro until 1770. ('Go World' No. 16 and this instalment)

6. 11th Inoue, Inoue Gennan Inseki, v. Shuwa (later 14th Honinbo) in 1840. The most fierce fighting over the position of Meijin godokoro arose from the rivalry of Gennan Inseki and the 12th Honinbo Jowa. In 1831 Jowa had contrived to have himself appointed as Meijin godokoro without playing a match with his bitter rival Gennan Inseki. In 1838 Jowa was forced to retire when his manoeuvrings behind the scenes were exposed, but when Gennan Inseki tried to take advantage of this by applying for the post for himself, the Honinbo house promptly countered by challenging him to a match, with Shuwa, heir to Jowa's successor Josaku, as its representative. Shuwa won the first game of a proposed twenty-game series so convincingly that a discouraged Gennan Inseki called off the series. The last sogo of the Edo period thus lasted for only one game.

Satsugen versus Shunseki

The challenge match between Honinbo Satsugen and Inoue Shunseki resulted in a one-sided win for Satsugen. The actual results were as follows.

Game One (17th November, 1766). A prearranged jigo – Satsugen had white.

Game Two (27th – 30th November, 1766). Satsugen (black) won by eight points. (GW16)

Game Three (6th – 28th December, 1766). Satsugen (white) won by two points. (this issue)

Game Four (18th January – 7th February, 1767). Satsugen (black) won by thirteen points. (GW16)

Game Five (11th March, 1767). Satsugen (white) won by two points.

Game Six (27th March, 1767). Satsugen (black) won by eleven points.

Satsugen made a lucky start to the series when he drew white in the first game. Since this was a prearranged jigo (a mystifying custom which had begun with the Sanchi – Doetsu match and which was only followed in the sogo), the player who drew white conveniently disposed of one of his 'tough' games with white. As we saw in the last issue, Satsugen had no trouble winning with black in the second game, so his first real test came with the third game, in which he had white. This game turned out to be Satsugen's masterpiece of the series.

Game Three

White: Honinbo Satsugen (1733 – 88)

Black: Inoue Shunseki Inseki (1707 – 72)

date: 6th – 28th December, 1766

Figure 1 (1 – 25)

White 8 would nowadays be played at 'a'; if next Black 8, then White 11.

Black 13 is too peaceful. The late Segoe 9-dan recommended the sequence in Dia. 1.

Black 15. Black misses a chance to lead his group out with 19.

White 16 and 18 are an excellent combination which gives White the initiative. Black counters with 19, but he has no good answer to 22. If he plays 23 at 1 in Dia. 2, White counters with 2 to 8, giving Black a worse result than in the game.

Black has no choice but to switch to 23 and 25,

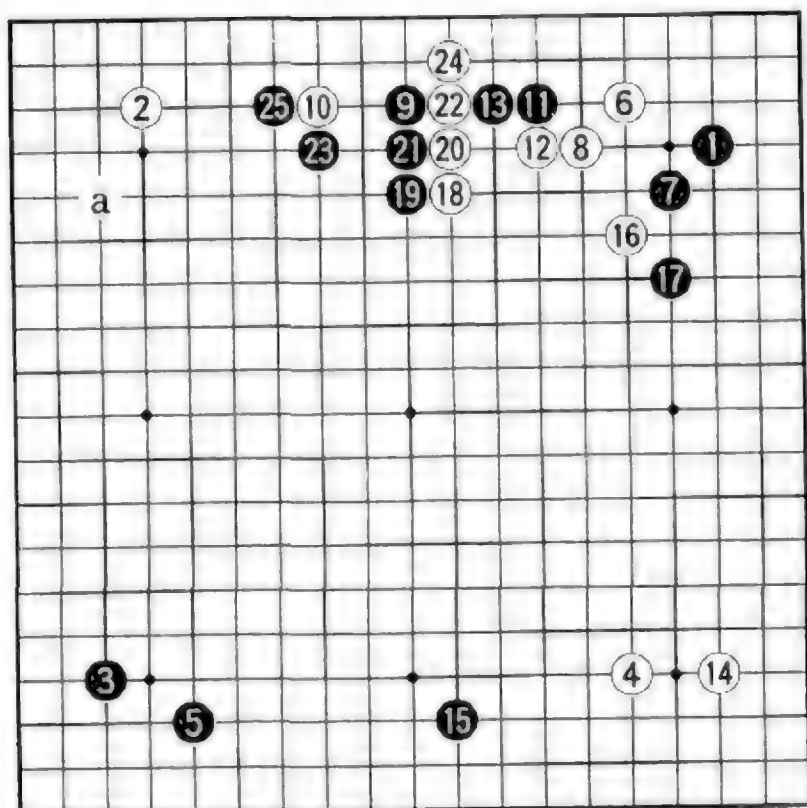
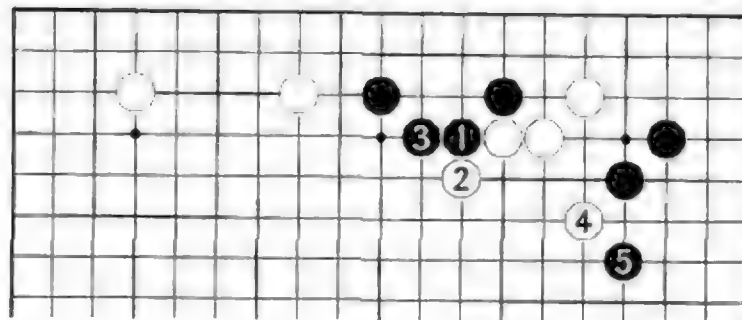
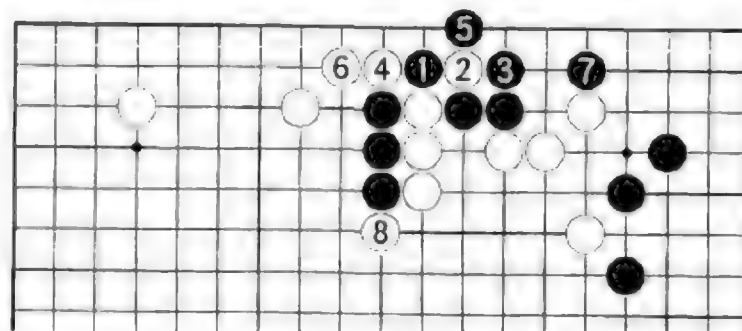


Figure 1 (1 – 25)



Dia. 1



Dia. 2

though this exchange is unfavourable for him.

Figure 2 (26 – 62)

Black 33 is aggressive. Black seems to catch up a little in the fight to 43.

White 46 is a thick move but it does not ensure connection with 44. Moving out with White 'a' might be better.

White 50 is a good, light move. Black 50 would give Black ideal shape at the bottom.

White 52. A good forcing move, the value of which becomes apparent later.

Black 57. The most solid answer, giving White least help in settling his group. If Black 'b', White cuts at 'c'.

Black 59. Black 'b' is also big.

After 62, White's group is more or less settled, so there is no point in attacking it any further.

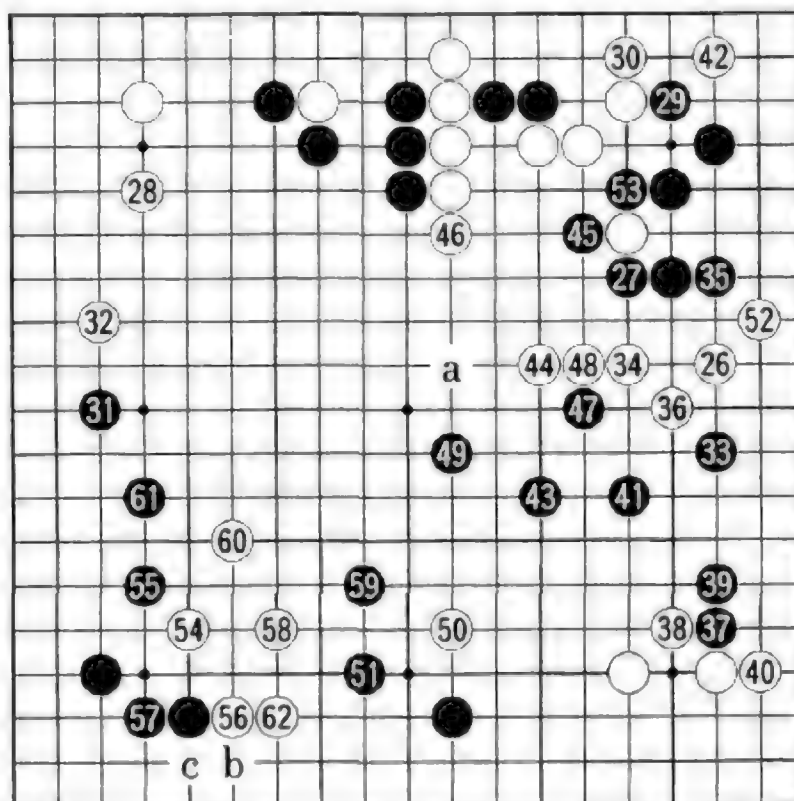


Figure 2 (26 – 62)

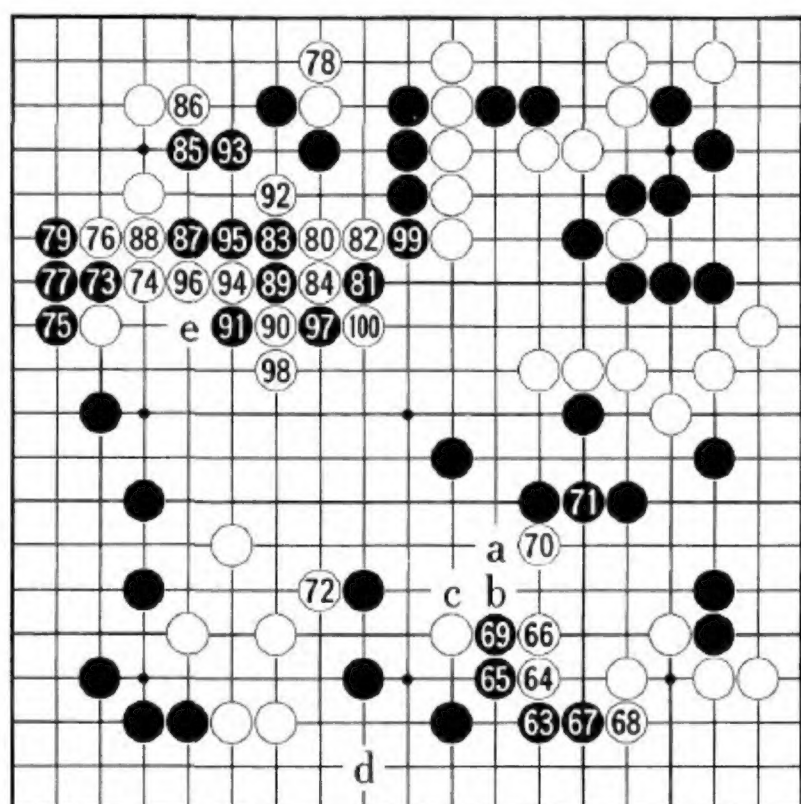


Figure 3 (63 - 100)

Figure 3 (63 - 100)

Black 71 is submissive — there is no reason not to hane at 'a', as White 'b' — Black 'c' is no threat. However, White 72 is even more slack. This move is unnecessary, as White can get eye-shape at any time with White 'd'. White should therefore play 72 at 'e' to prevent the severe invasion at 73.

When Black takes profit with 73 to 77, his stones at the top are weakened. However, Black ignores White's attack at 78, defiantly continuing with 79. In effect, he is staking the game on this move. White 80 starts a perilous fight.

Figure 4 (101 - 150)

Black 3 makes miai of connecting to the right

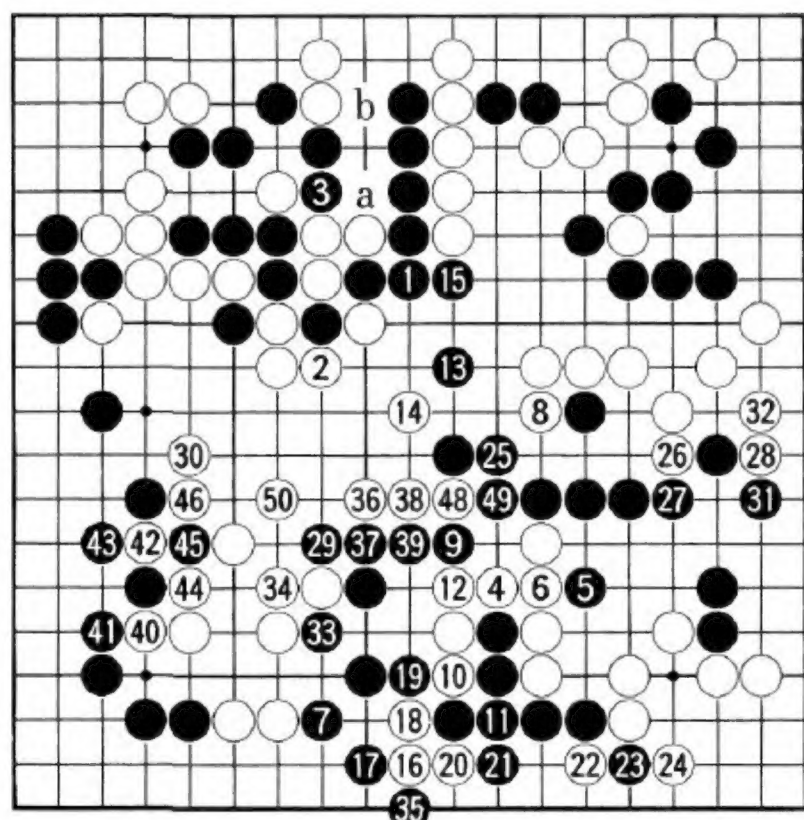
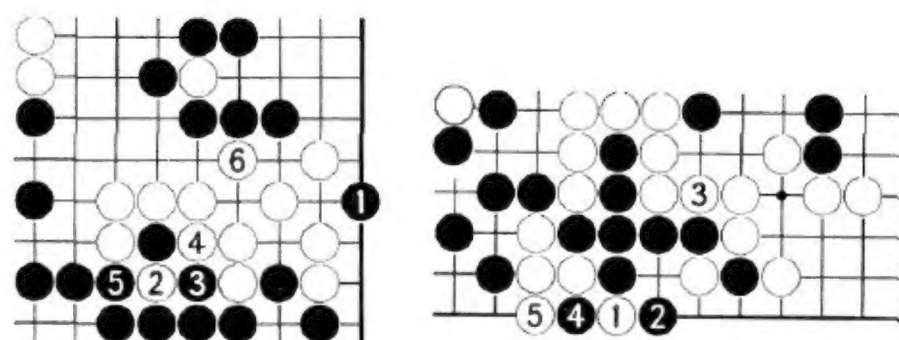


Figure 4 (101 - 150) 47: connects



Dia. 3

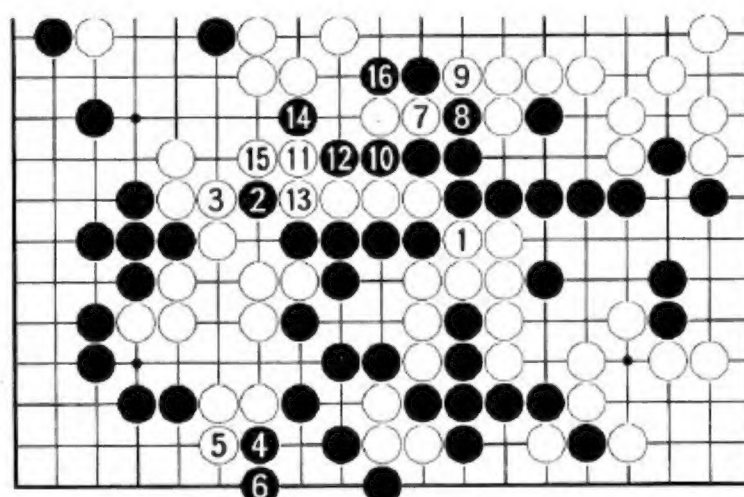
Dia. 4

and getting an eye with 'a' and 'b'. Black's strategy has been a success.

White 32. White is alive, thanks to playing 52 in Figure 2. If Black attacks his eye-shape with 1 in Dia. 3, he lives with 2 to 6.

Black 35. Necessary to prevent the ko shown in Dia. 4.

White 50. Cutting at 1 in Dia. 5 looks tempting, as it seems to threaten both black groups, but Black has a counter. The key move is peeping at 2, forcing White 3, before living with 4 and 6. If White now tries to catch the other group with 7 and 9, he is neatly caught by Black 10 to 16.



Dia. 5

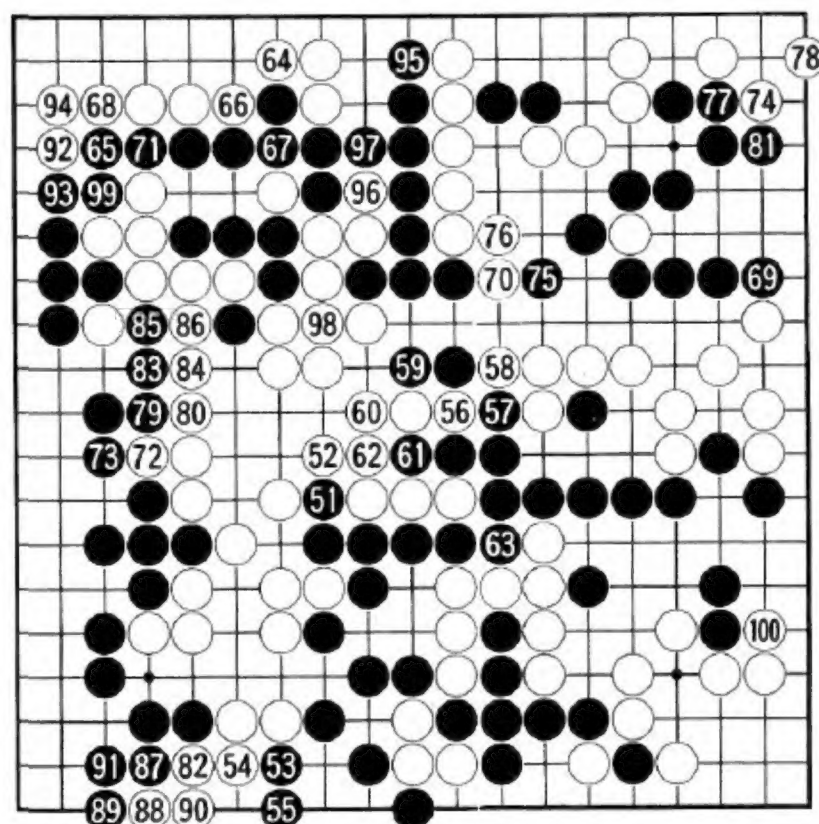


Figure 5 (151 - 200)

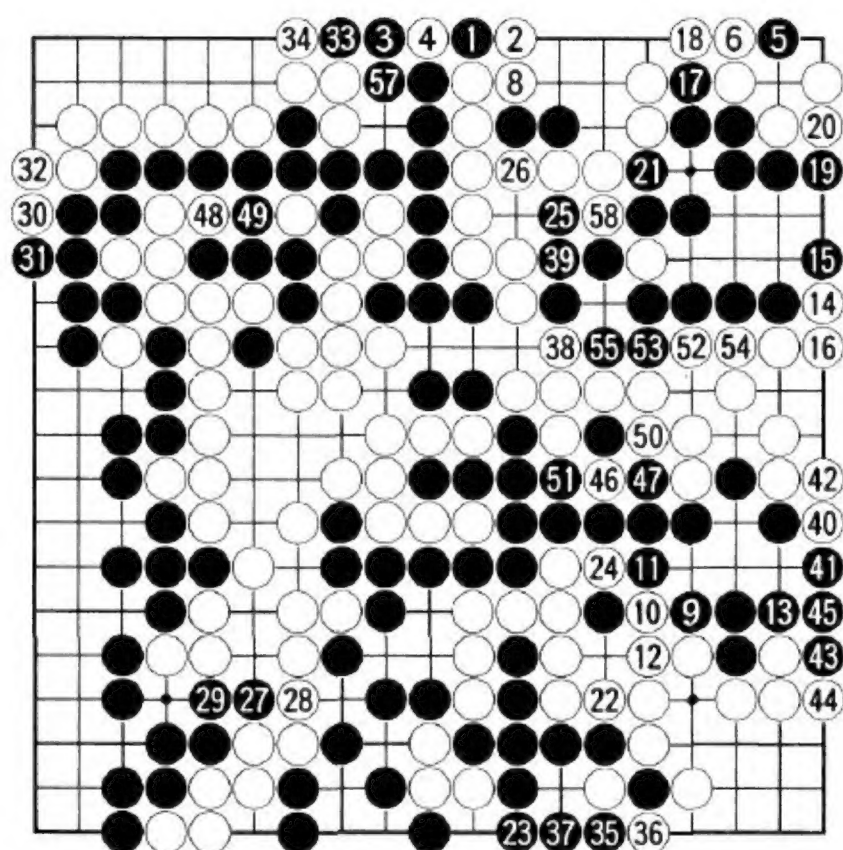


Figure 6 (201 – 259)

ko (at 1): 7, 56, 59; both sides connect a ko.

Figure 5 (151 – 200)

Black 53 and 55 are essential once White plays 50 in Figure 4. White cuts with 56 and 58 anyway and eventually Black has to connect at 63. This gives White sente to play 64 at the top and makes the game promising for him.

Figure 6 (201 – 259)

White made a good start in this game with his clever move at 18 in Figure 1 and although Black just about caught up in the hectic fighting initiated by 73 in Figure 3, White's superior thickness enabled him to hang on to the lead.

White wins by two points.

The one-sided result of their match clearly showed that Satsugen was too strong for Shunseki – in fact, Satsugen was without an equal among his contemporaries. However, in stubbornness at least the sixty year old Shunseki was a match for his wilful junior. After his fifth win, Satsugen applied to the jisha-bugyo for a change in the handicap, that is, for Shunseki to play at the handicap for a one dan difference (black in two games out of three) instead of on equal terms. Shunseki objected, quoting historical precedent that such changes had to be made after a sequence of six games (the jigo not counting), whereupon Satsugen appealed to differing precedent that four wins in a row were also enough. Shunseki shrewdly countered that in that case he should have applied after his fourth win, that his playing a fifth game implied that he recognised the necessity to play

six games before changing the handicap. The objection may seem petty, considering how badly Shunseki was doing in the series, but it shows the depth of the enmity he must have felt for his upstart rival – he was just determined to block Satsugen any way he could.

The series was suspended while this new squabble went on and in the meantime the impatient Satsugen went ahead anyway and presented his application for Meijin godokoro.

On the 12th September, 1767, Satsugen was promoted to Meijin but was not appointed as godokoro, one of only two instances in the Edo period of the two posts being separated (the other was the appointment of Inoue Dosetsu Inseki as godokoro in 1710, two years after he became Meijin). Presumably the jisha-bugyo, who must have been a little weary of the disputatious pair by then, took this decision out of sympathy for Shunseki, to help him save face a little, for he had after all been the senior figure in the go world for decades.

After three anxious years, during which he is said to have presented more than ten applications to the government (each one meeting with a counter-petition from Shunseki), Satsugen was finally appointed as godokoro in February 1770 – sixteen years after becoming Honinbo and four years after actually launching his campaign, he had finally achieved his lifelong ambition to restore his house to its former splendour.

In the same month his request to have Retsugen (1750 – 1808) recognised as his official heir was granted, so all his worries were at an end. Satsugen immediately made a trip to Kyoto to report on his successes at the grave of the 1st Honinbo, Sansa, in the Jakkoji temple. This trip was made in the manner of a feudal lord rather than any go player before or since. Satsugen traveled along the Tokaido highway in a grand triumphal procession, with palanquins, retainers and heralds, accompanied by Retsugen and all the other Honinbo disciples. Everything that Satsugen did was larger than life – this trip is said to have consumed half the accumulated fortune of the Honinbo house.

In achieving his ambitions, however, Satsugen did more than benefit his own house, for he restored the prosperity of the go world as a whole. He is generally given major credit for a renaissance in go activities in this period. His grudge match

with Shunseki rekindled the competitive spirit which had fallen into decline since the time of Dochi and this renewed rivalry among the go houses led to an increase in popular interest and high level patronage. In particular, the castle games (oshiro-go), which previously had become a tepid formality, enjoyed an unprecedented boom. During the three decades of Satsugen's career as Honinbo, there were 122 castle games, nearly a quarter of the total of 536 games played during the two and a half centuries this institution continued. This was also the only period that amateur players participated in the castle games (usually feudal lords playing handicap games).

Satsugen's career is a rare example of successful ambition — all that he lacked was a serious rival capable of extending him more fully. However, the important thing was that after three Honinbos — Chihaku, Shuhaku and Hakugen — who died in their twenties at the rank of 6-dan — Satsugen lived long enough to redress the balance. It may be appropriate to conclude with an interesting game from early in Satsugen's career, with his teacher, the 8th Honinbo Hakugen (1726 — 54).

White: Hakugen, 8th Honinbo

Black: Satsugen, 9th Honinbo

date: 20th June, 1752

Figure 1 (1 — 50)

White 18. Better to leave the aji of an invasion at 'a' or 'b'.

The sequences 25—29 and 31—35 are somewhat contradictory, as the three stones at the bottom are left stranded. Instead of 25 etc. the sequence

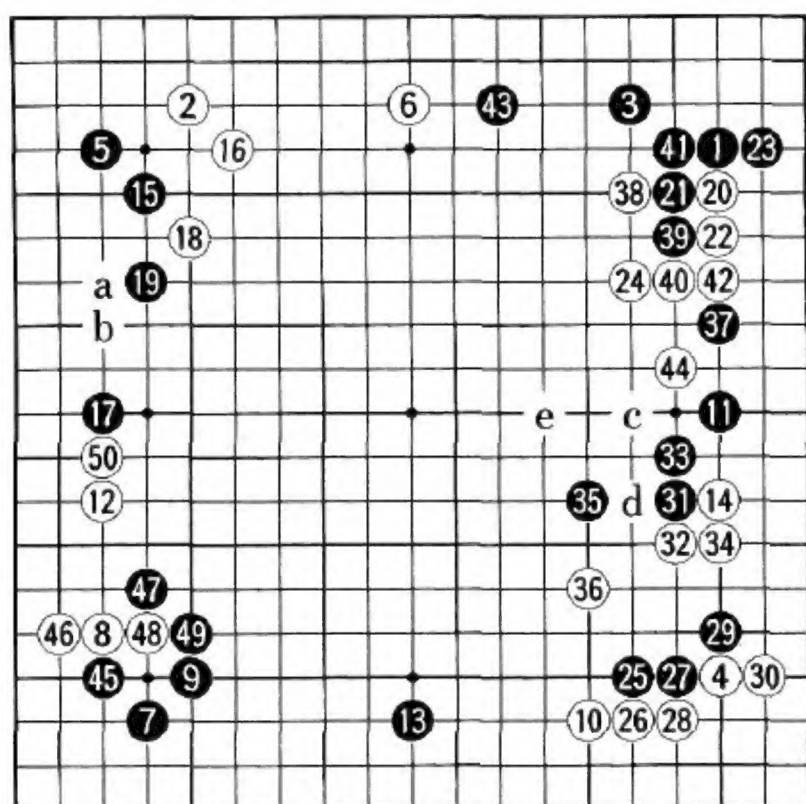


Figure 1 (1 — 50)

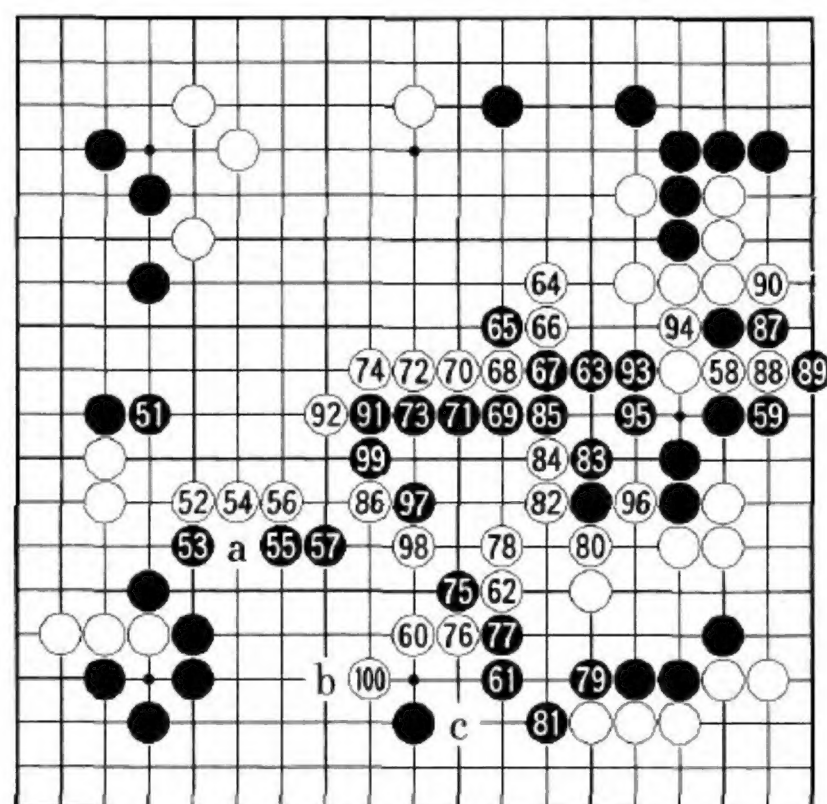


Figure 2 (51 — 100)

Black 'c', White 'd', Black 'e' would be simplest.

Figure 2 (51 — 100)

Black 53 is too slow — Black 'a' is better.

Black 61 is correct. Black 'b' would give White an excellent move at 'c'.

Black 65. The fighting move — Black 68 would be safer. However, Black survives the onslaught (after 99, connecting through to 57 and making two eyes are miai) and in the turmoil manages to pull out his three deserted stones with 79.

Figure 3 (101 — 152)

White 30, forestalling Black 52, is the biggest point.

The record after 152 does not survive. At this point the game is dead even.

Black wins by 1 point.

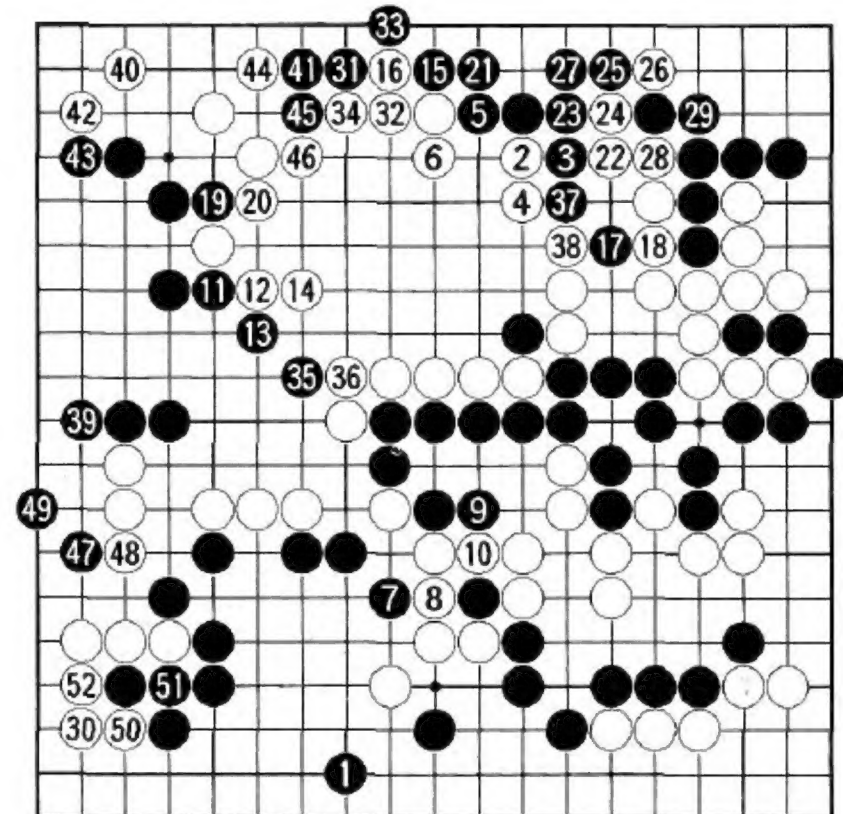


Figure 3 (101 — 152)

西鄉一區

